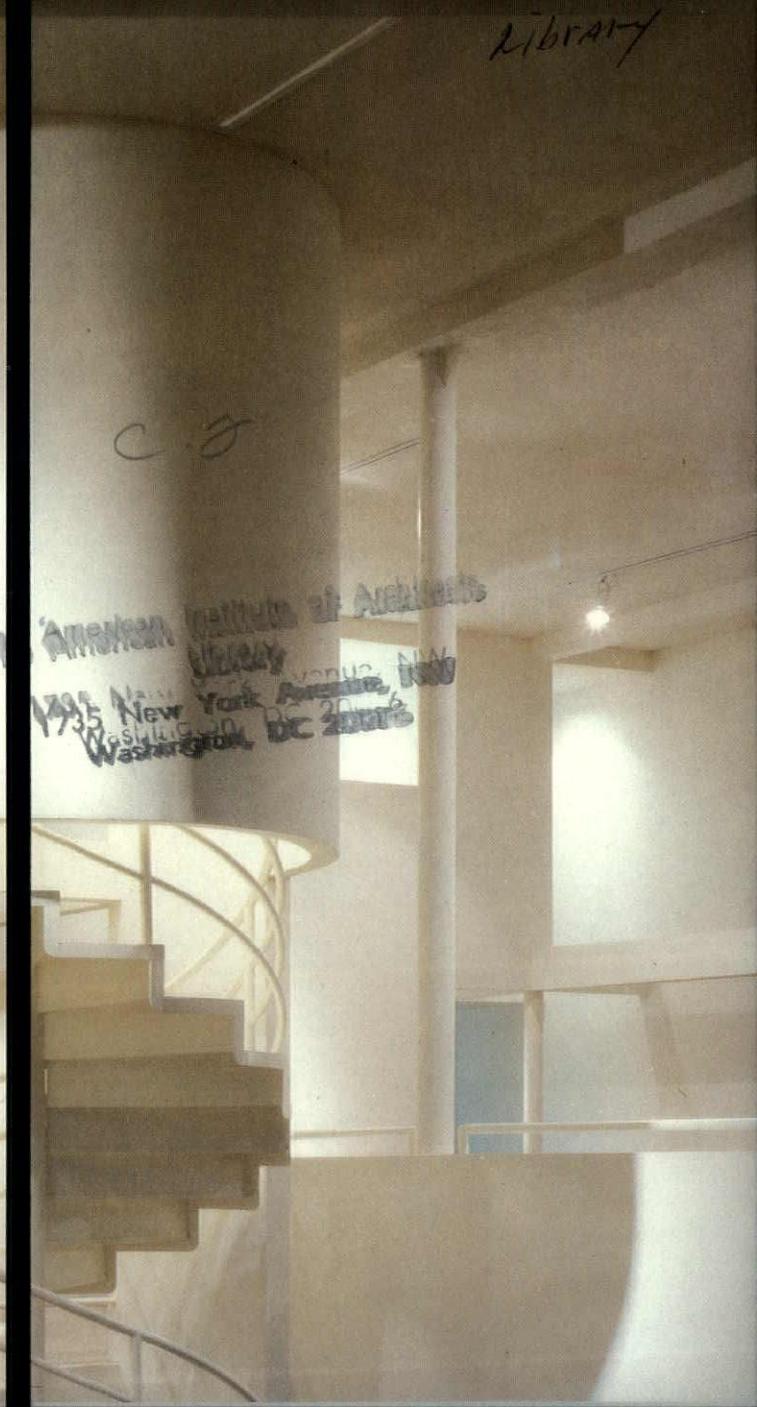




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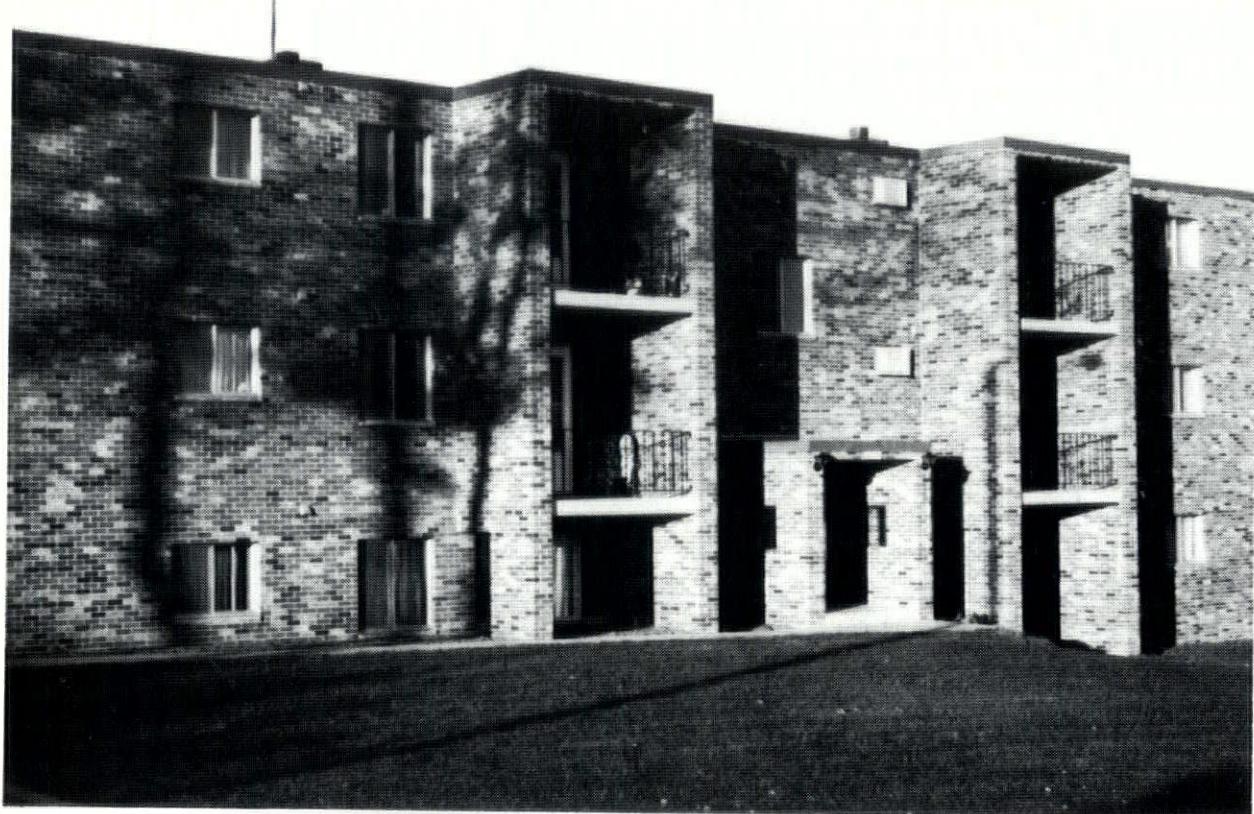
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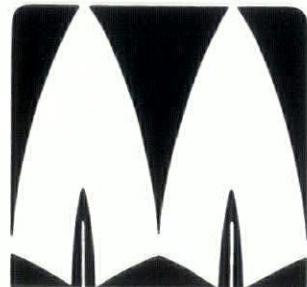
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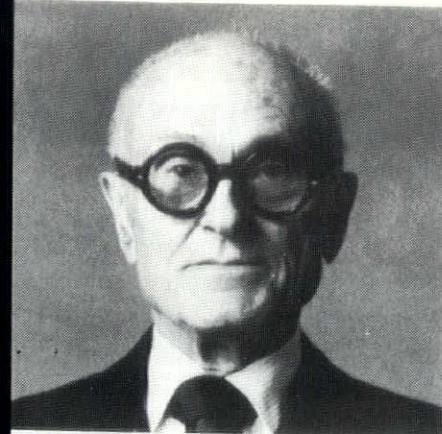
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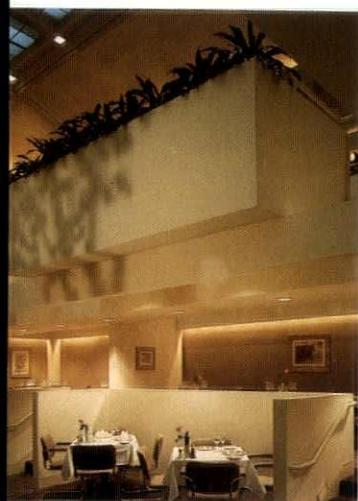
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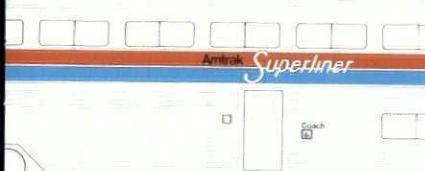
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55 Ezra Stoller: Words and photographs by a great architectural photographer whose career coincides exactly with the Modern Movement.

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A JOURNAL OF DESIGN AND CREATIVE LIVING

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On the cover: J. B. Larson Associates' Minneapolis showroom makes an arresting statement to passersby. Architects: Design Consortium, Inc. Photograph: Phillip MacMillan James.

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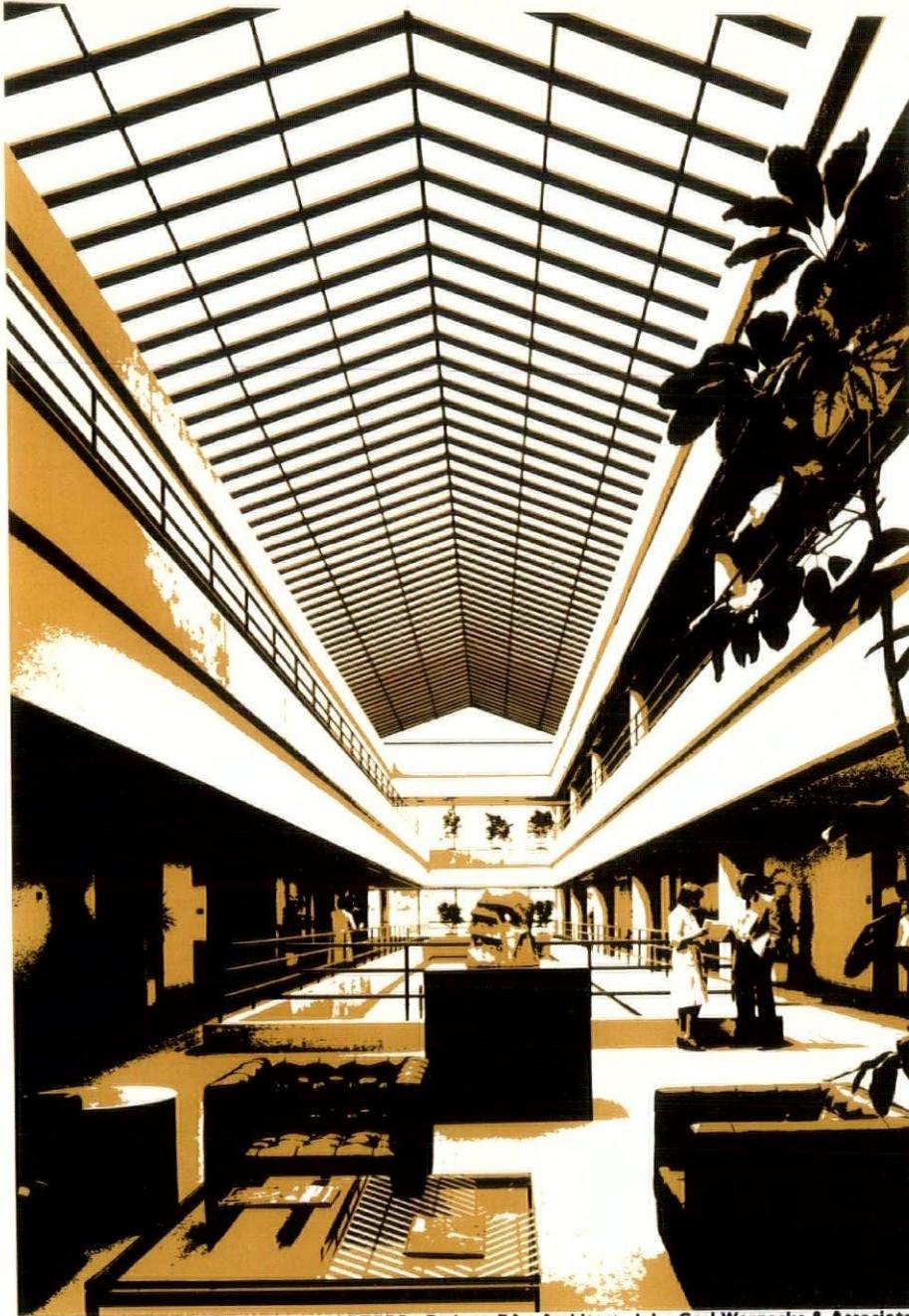
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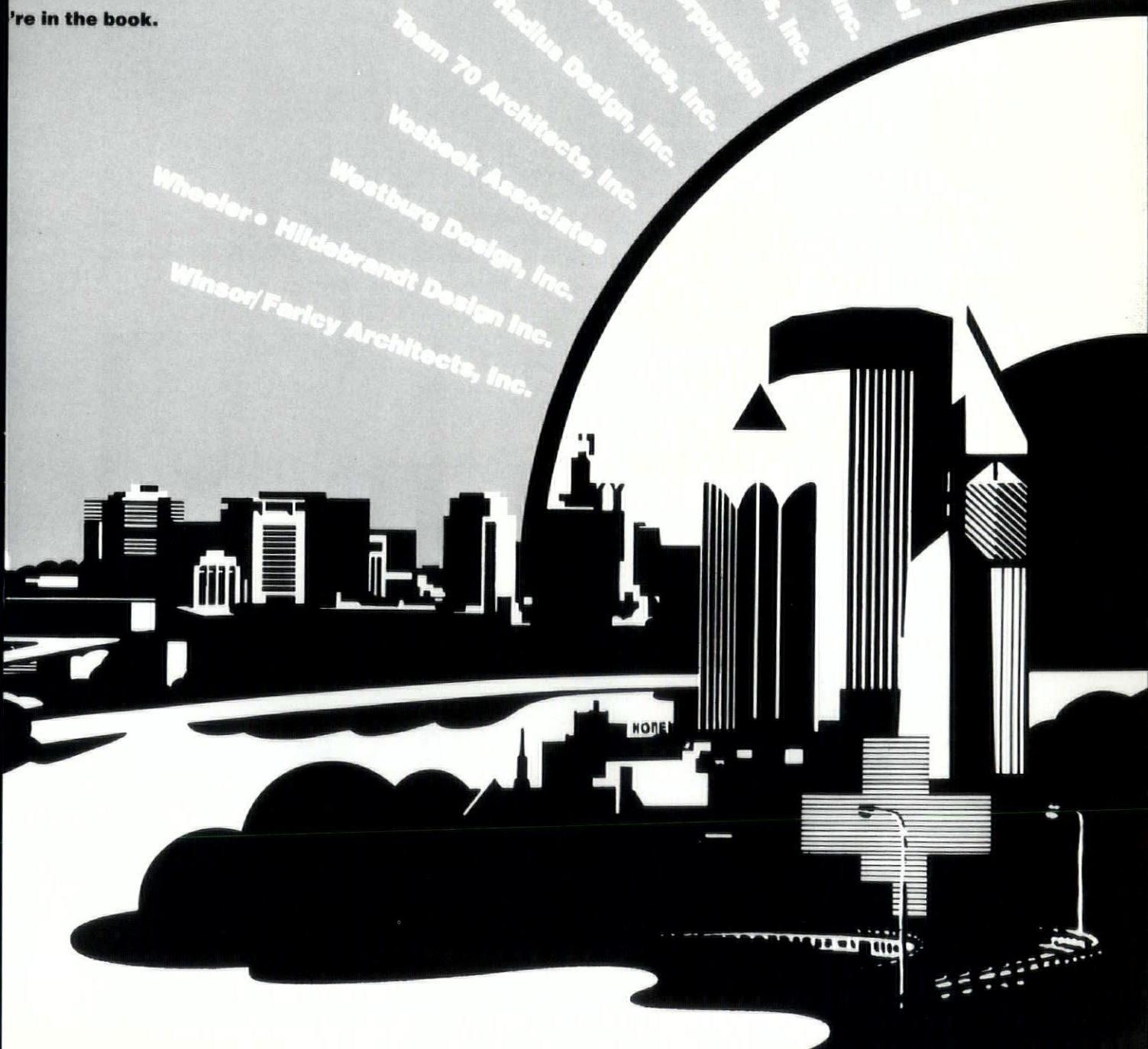
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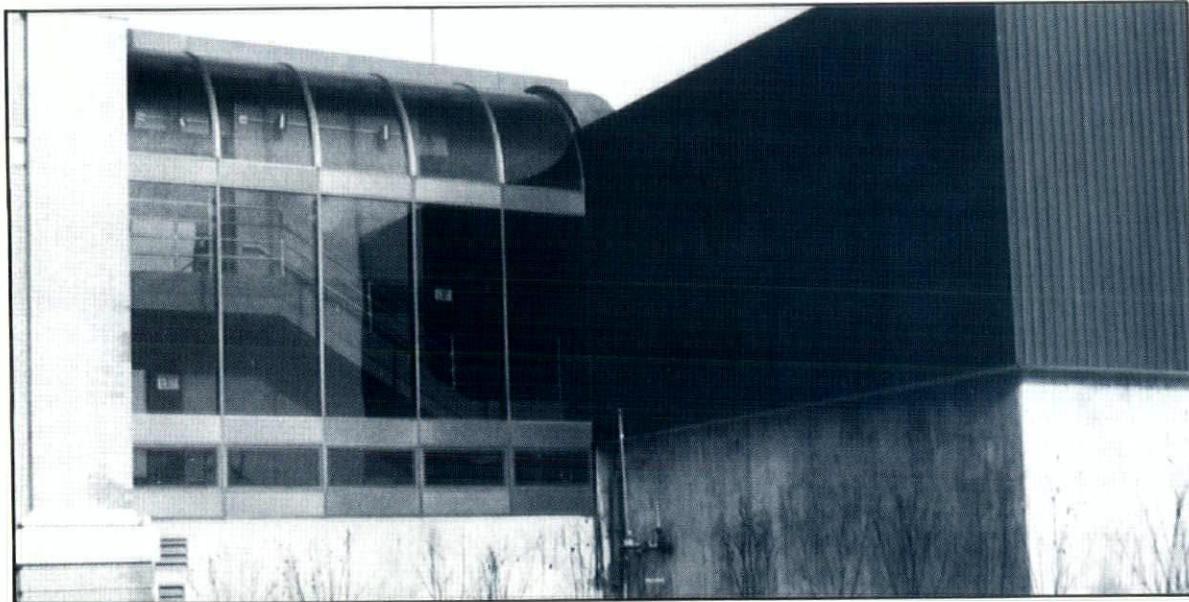
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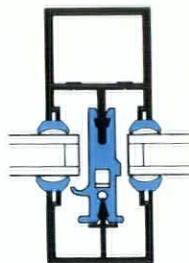
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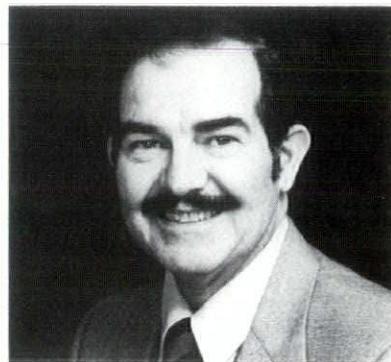
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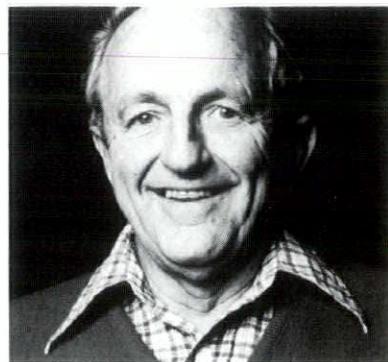
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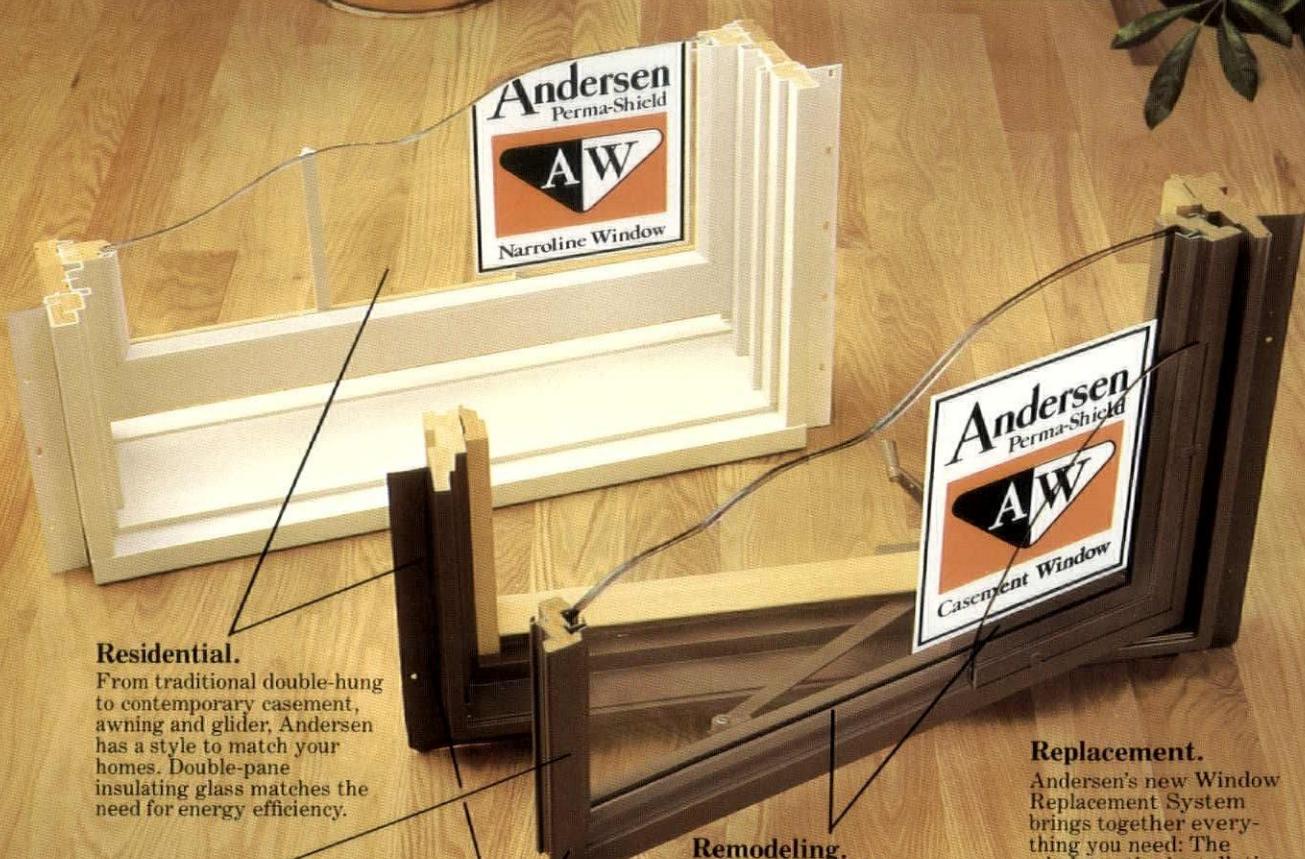
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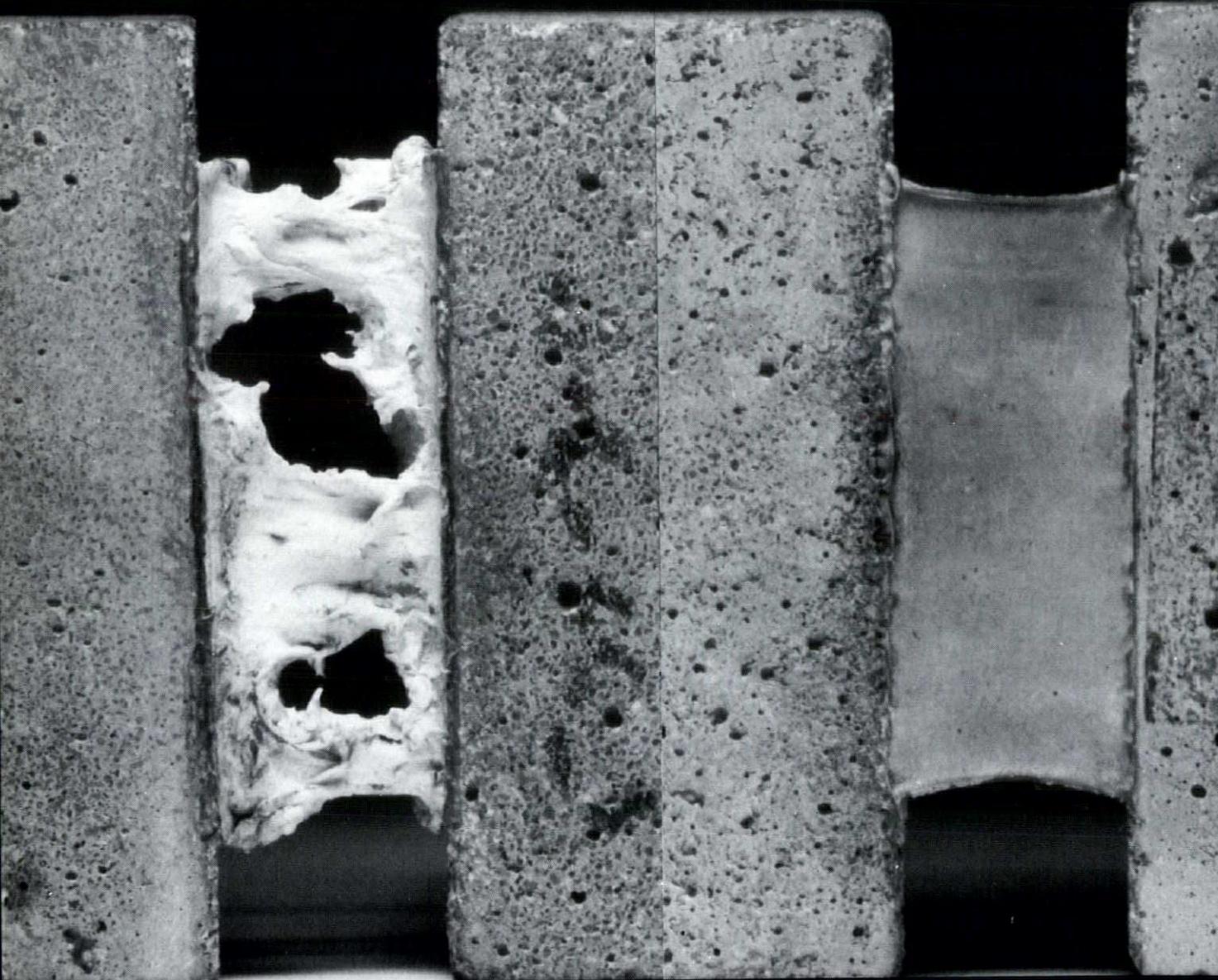
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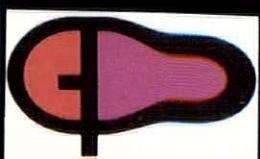
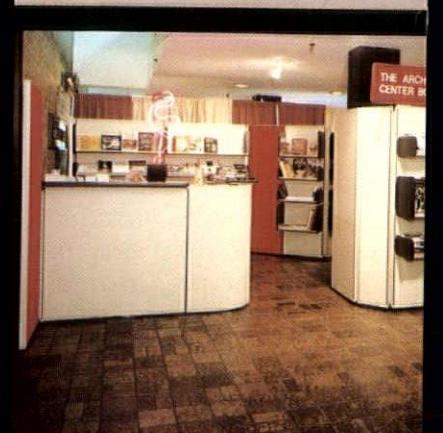
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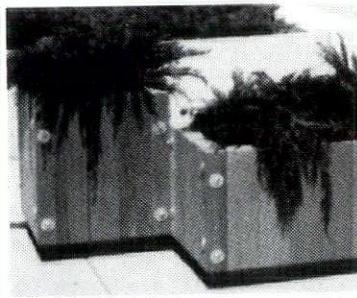
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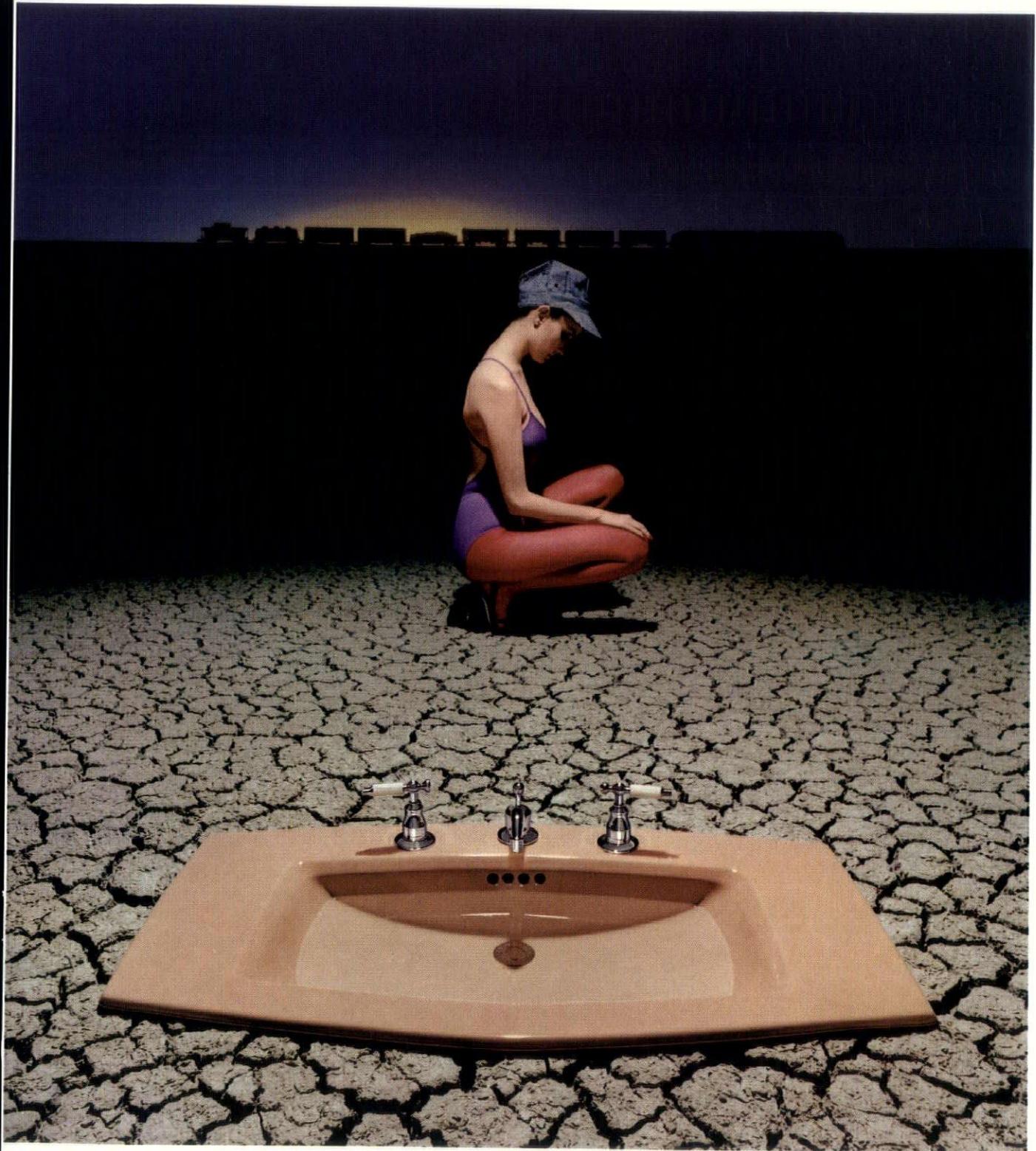
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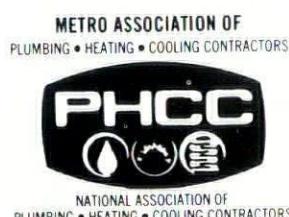
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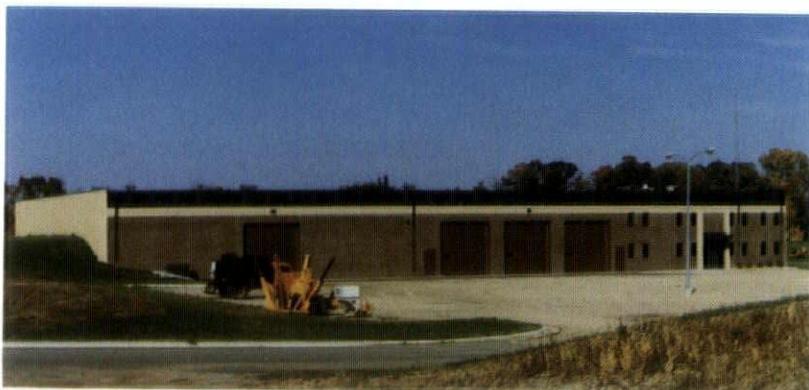
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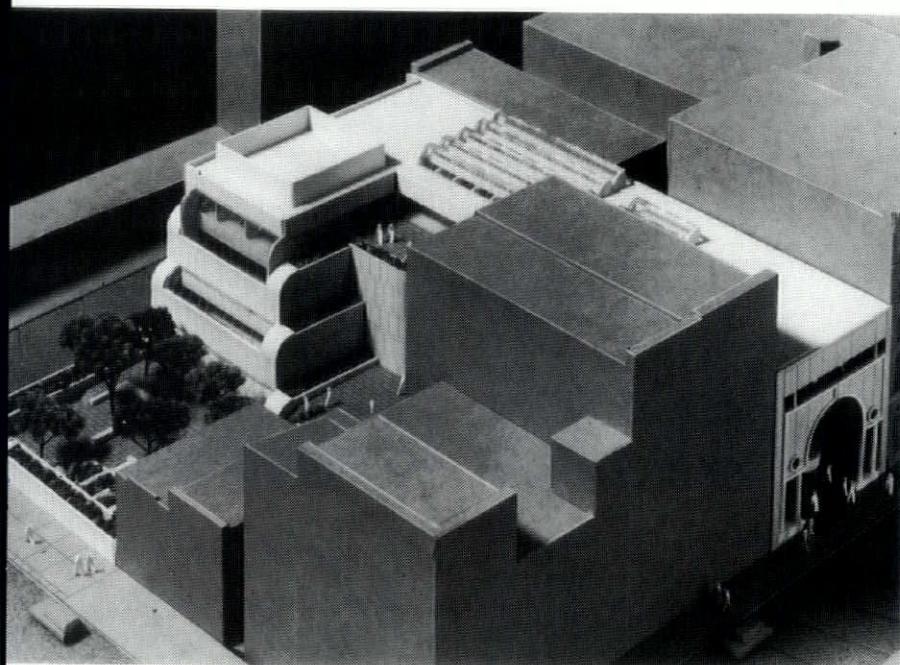
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news, notes & opinions

Leonard Parker Associates Designs NYU Law School

The Leonard Parker Associates, Inc., Minneapolis is designing what will amount to a new home for the New York University Law School in lower Manhattan. Three existing buildings will be completely renovated and connected to a new structure which will serve as the school's entrance and center. Frances Bulbulian, one of the architects working on the project, described their task.



"Our job is to interconnect the three buildings with approximately 45,000 square feet of new construction so that they work well together and in conjunction with the new construction," he said. "Our second purpose is to give the school a new and fresh image and an entity in a very competitive market." Bulbulian explained that the existing buildings were contiguous but not connected. For example, to reach the library from a classroom, a student would have to leave one building and go outside to the next. There was no sense of campus. The scheme designed by Parker, Bulbulian and Merle Hansen provides both an indoor and outdoor place for students, faculty members and visitors to gather together—an amenity the

school has never had before. The indoor space is a three-story atrium with a terra cotta floor and brick walls called "the law forum." A landscaped entrance courtyard serves as the outdoor space.

The primary administrative offices and classrooms for 900 day students and 400 night students will surround the law forum. A major corridor, lit by a skylight, will connect the buildings inside and allow students to get quickly from one place to another without going outside.

Working with the site was a major challenge, according to Bulbulian. If you imagine a city block divided into

sents the updated image of the law school. The new building will have a red brick facing and Bulbulian said the interior details will be similar to those used in the University of Minnesota Law School, also designed by The Leonard Parker Associates.

Construction will probably begin in November and end in the fall of 1983.

"We have to stage the construction work so that it doesn't disrupt the school," Bulbulian said. "We'll complete the new building; then as the students move in, open up the old space for remodeling."

The total project includes 145,000 square feet and will cost about \$11.4 million. It is a joint venture with Carson, Lundin and Thorson Architects, Inc., of New York.

North Dakota Student Wins in National Competition

An architecture student taking a year off from school to work in a Minneapolis firm was awarded \$2,500 and an Honorable Mention in a national design competition sponsored by Helios Tension Products, Inc.

Joseph P. Larrivee, an employee of Green, Nelson, Weaver, & Winsor, Inc., Architects, of Minneapolis, was one of ten winners in a competition to design an amphitheater utilizing tensioned membrane roof structures. It was open to all U.S. licensed architects and their professional employees for the purpose of dramatizing the potential of tensioned membrane structures and to provide an incentive for architects to gain experience in the design of these structures. His sponsor from the firm was David Soucy, AIA.

Larrivee's submission was a theoretical design for an outdoor amphitheater in Loring Park, Minneapolis. The site, near the Minneapolis Technical Institute, was chosen for its natural amphitheater characteristics. Larrivee designed a three-season structure to seat 2,000 under a tensioned fabric roof, which could be dismantled in the winter months. Pietro Belluschi, FAIA, was the chairman of the jury which selected Larrivee's design.

Larrivee has since returned to Fargo, North Dakota, where he is a student at North Dakota State University. He will begin his fifth year of study toward his bachelor of architecture degree this fall.



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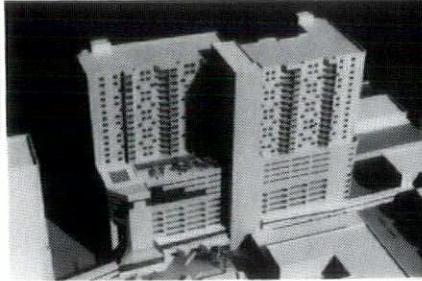
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Four Clients Cooperate to Build Downtown Highrise

A condominium, a hotel, a bank, an city parking structure will comprise the largest mixed-use building to be constructed in the Twin Cities. Called Centre Village, the 25-story brick building will rise on the corner of 8th Street and 4th Avenue in downtown Minneapolis. The first phase of construction—the 1200-car parking ramp—began April 17th.

The architects, the Hodne/Stageberg Partners, Inc., have had the unique challenge of not only satisfying several programs within a single building, but satisfying several clients as well. The City of Minneapolis is building the parking structure; Marquette National Bank, the drive-in bank; Inn Management, the 214-room hotel; and Ted Glaserud is the developer of the fourteen floors of condominiums.

The city granted air rights to allow Centre Village's development above the parking ramp, making it one of the first major air rights projects in the center of the city. As project architect Roger Kipp notes, "It represents a significant degree of cooperation between private and public interests to accomplish something of this scale." The ramp will be linked by skyways to the Lutheran Brotherhood Building and to the Normandy Hotel.

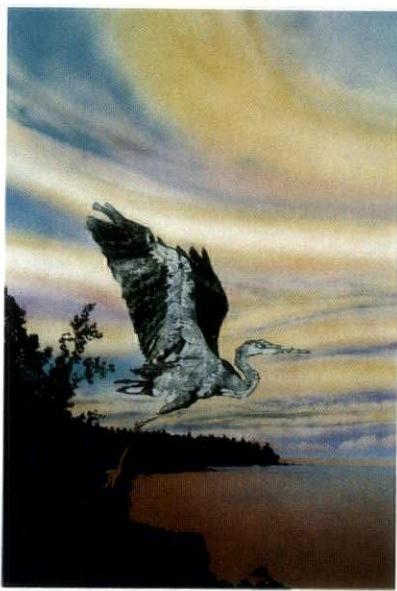
Project director Ben Cunningham describes the design of Centre Village as a continuation of the skyscape rather than a foreground building.

"It is a piece of architecture, not an urban design project," he said. "We tried to reduce the bulk of the building in the way the masses are put together. The brick skin unifies the whole thing but it is easy to see that something different is going on inside."

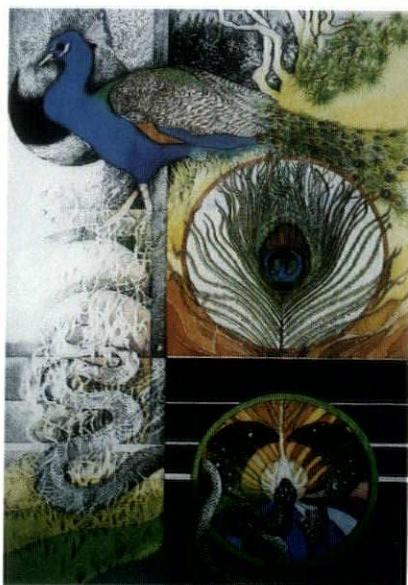
The first phase of construction, which will cost about \$10.5 million, should be finished a year from this summer. Phase two will then begin. Bor-Son Construction, Inc., is the builder and Ellerbe, Inc., is handling the first phase structural, mechanical and electrical work.

continued on pg.

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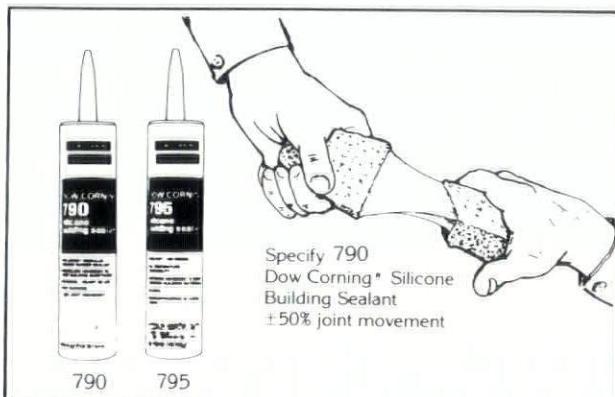
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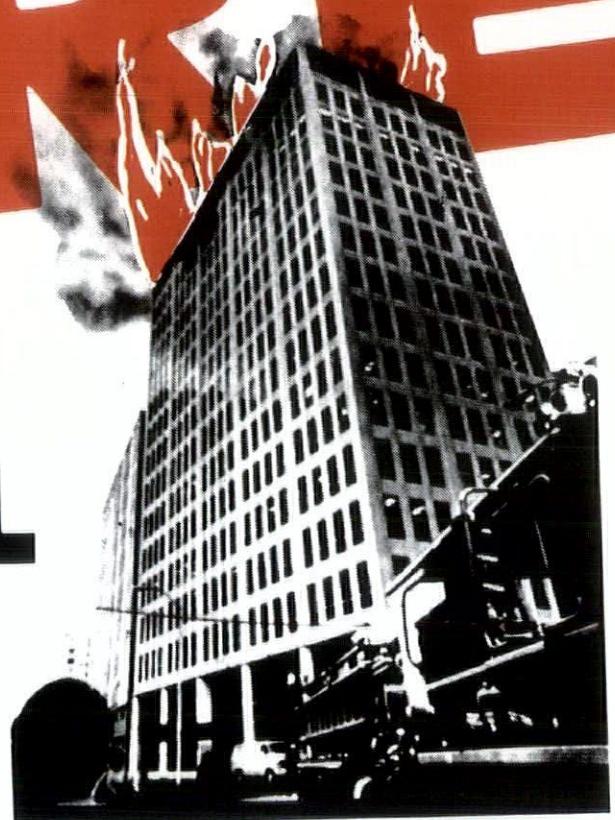
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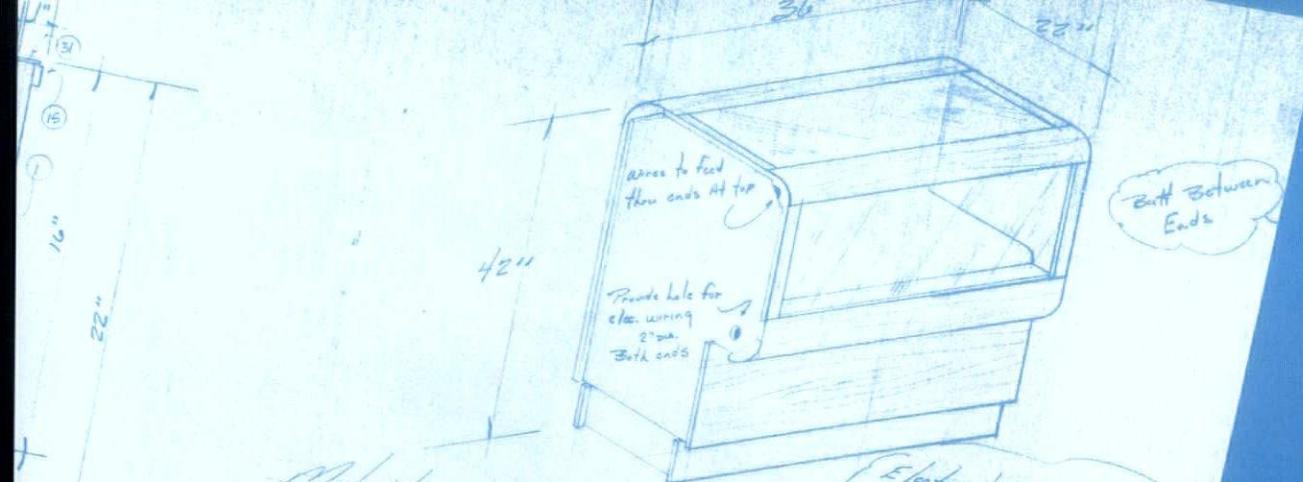
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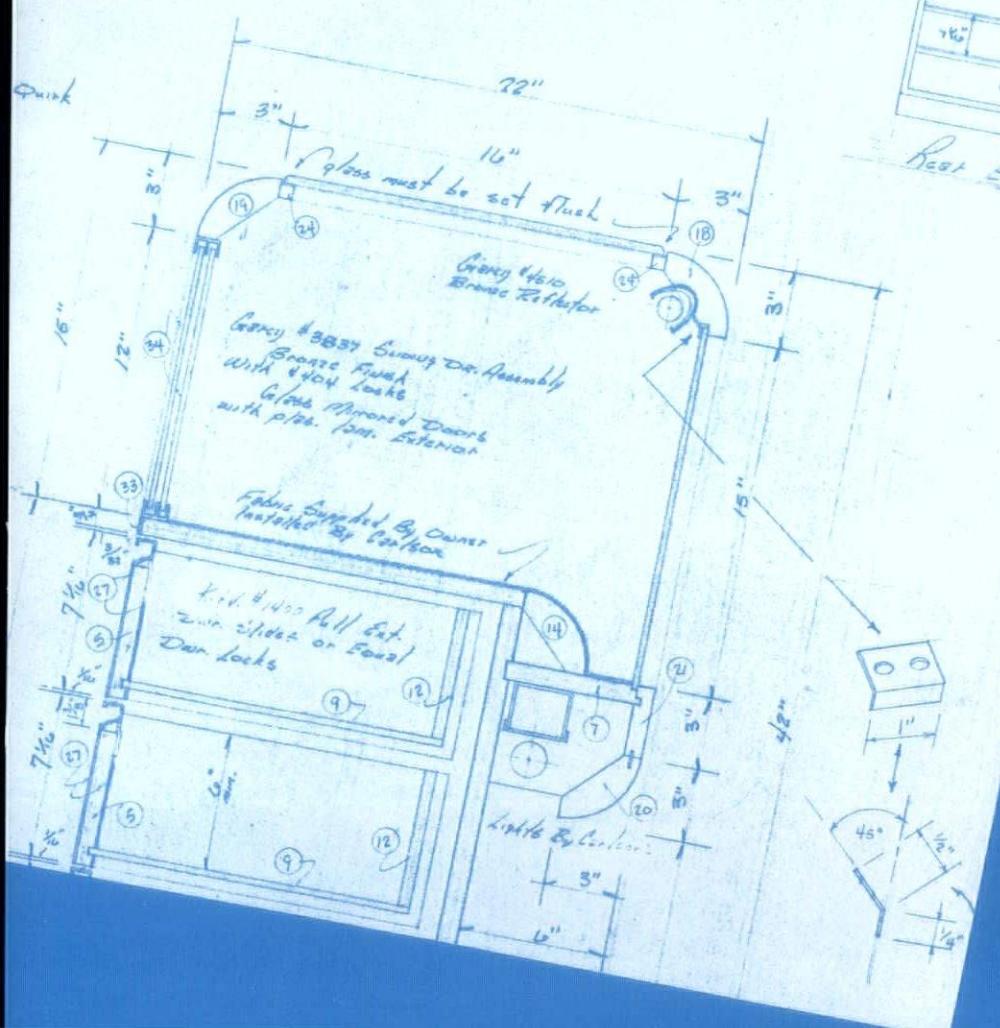
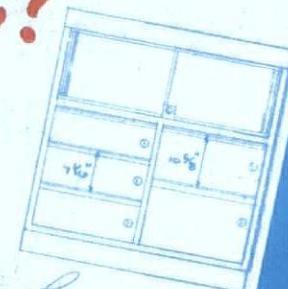
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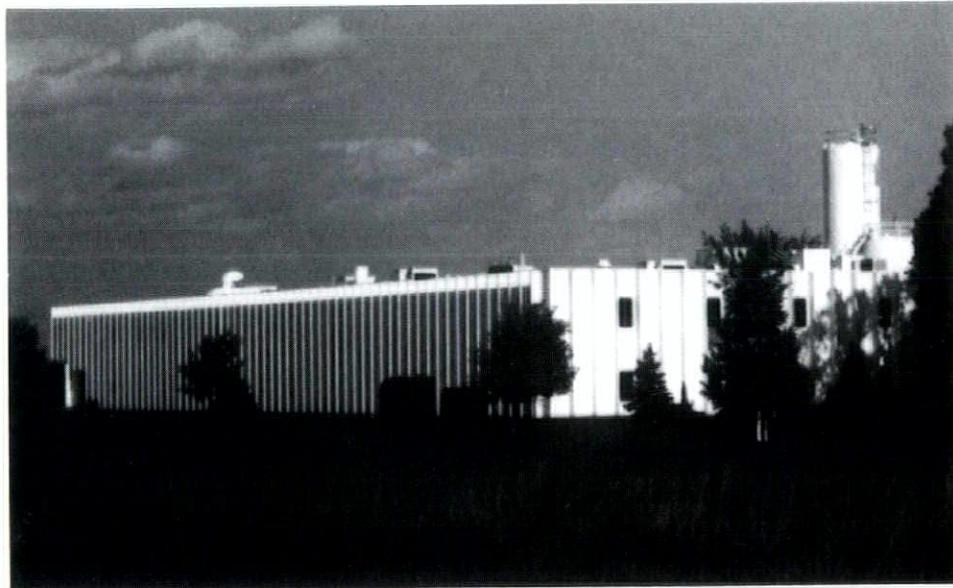
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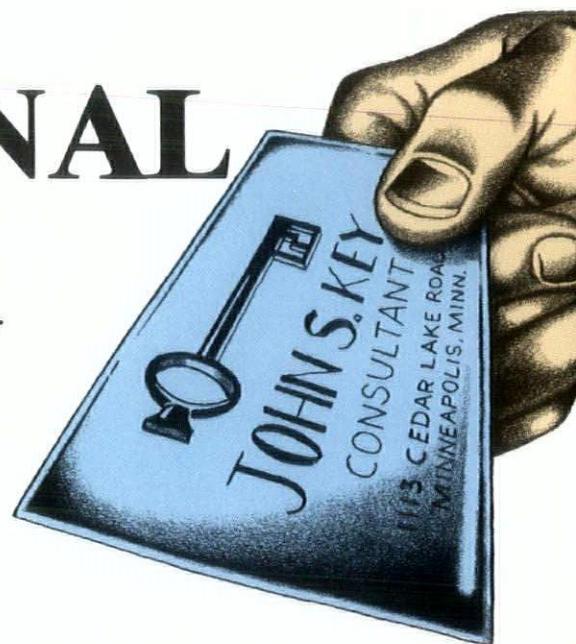
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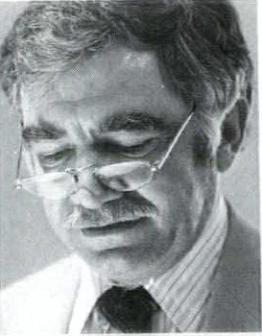
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An impertinent question: What comes after "best?"

People who live in Minneapolis or St. Paul have grown so accustomed to being told what fine cities these are that hardly anyone seemed stirred recently on learning that the Twin Cities are certifiably "one of the nation's highest quality urban environments." Such was the considered opinion of a team of expert observers who explored the immediate urbanscape under the acronymic banner "Q.U.E.S.T."—Quality Urban Environment Study Team—during the recent national convention of the American Institute of Architects.

It is something of a paradox that while the Q.U.E.S.T. team's members were essentially design- and urban planning-oriented, their conclusions emphasized the Twin Cities' social and cultural virtues. They seemed to be saying that what's "best" about Minneapolis and St. Paul are the people: It is they who make a not necessarily spectacular physical environment function reasonably well.

So even where you have the best, presumably there is room for improvement. But where to improve? From this editor's seat, may I respectfully finger several soft spots I believe need to be eliminated if the Twin Cities really mean to achieve greatness in the 21st Century:

- *Marginal public transportation.* Who, hereabouts, honestly thinks diesel-powered buses are anything better than a stopgap?

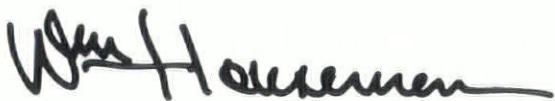
- *Lip service to energy-conserving construction.* One look at the new buildings now altering the

Twin Cities skylines will tell you intuitively what many design and engineering professionals will tell you authoritatively, if perhaps privately: Much of what's going up today still does not satisfy the imperatives of a truly energy-conserving society. Thus, good as the Twin Cities may be, they are making the same 50-year building mistakes as other cities not nearly as good.

- *Uncongenial office towers.* Granted that high-rise commercial structures are a fixture of the American urbanscape, shouldn't any city that aspires to greatness require something more of its developers than just paying their tax bills? Isn't it in the public interest that the increasingly high-density city core be made more humane and rewarding to the ordinary citizen-user? Instead of being made more exclusionary and expensive? For the privilege of building profit-yielding commercial towers, why shouldn't developers be expected, just for openers, to provide such basic public conveniences as safe and attractive rest areas, toilets, drinking fountains, information-dispensing aids?

- *Irrelevant open space.* Let us start acknowledging that we often plan and build our parks, malls and recreation areas *as if winter never comes to Minnesota*. And why? Especially when the world's four-season cities are waiting for the emergence of an exemplary leader?

Let us agree that Minneapolis and St Paul are fine cities. But let us also make them better.



William Houseman
Editor

Philip Johnson at 75:

the Power and the Paradox

by Martin Filler

It is noon at the Four Seasons, New York's midday mecca for the successful, the powerful, and the accomplished. We are not in the more famous Pool Room, which at lunchtime is for tourists and those who don't know any better. We are in the Grill Room, which is smaller, more austere, and has better sight lines. On any given day there might converge the likes of Calvin Klein, Liv Ullman, John Chancellor, Bill Blass, and even the scene-stealing Jacqueline Onassis.

Suddenly, there is a flurry of attention at the front desk as a tall, thin, bald-headed man wearing bold, black, owlsh glasses and a navy blue chalkstripe suit strides into the room. He is Philip Johnson, co-architect of the Seagram Building and designer of this restaurant on its first floor. He moves briskly toward his usual corner banquette, nodding greetings, murmuring hellos. He is accompanied by his partner, John Burgee, who looks like an affable young Midwestern senator with definite Presidential potential.

At their table, every weekday, they are joined by members of the American architectural establishment: real-estate developers, other architects, critics, journalists, educators, financiers, curators, and clients. A diverse lot, those guests would agree on one thing: Their host is the undisputed dean of American archi-

tects. Seated in an imposing room that has been just acclaimed a classic of modern interior design, Philip Johnson is surrounded by an unspoken testament to his taste and his talent. It is the ultimate New York Power Lunch.

For the past 50 years Philip Johnson has played one of the most influential roles on America's cultural scene, and not just as an architect. Author, lecture museum curator, museum trustee, and art collector, he has helped to shape not only our built environment but also the way we look at things. At the age of 75 (he reaches that milestone this coming July 8) Philip Johnson is more successful than ever before. But he has been by no means an unimpeded upward progression for Philip Cortelyou Johnson.

Born in Cleveland in 1906, the son of a rich, successful lawyer and an art-loving mother, he first became interested in architecture as a child. He can still vividly recall the overwhelming emotion that swept over him when he visited Chartres Cathedral with his mother at the age of 13. But later, his Harvard education, far from setting him straight on the path of architecture, had the unsettling effect of offering too many distractions for his nimble, mercurial mind. He majored in philosophy, and after seven years and one nervous breakdown, he finally graduated.



While he was in college, Philip Johnson discovered Germany, and the new architecture that was being designed and built there since the end of World War I. It was a truly revolutionary art, rooted in an urgent social purpose, and it appealed to Johnson both intellectually and aesthetically. This new architecture—what we still call “modern,” and which Johnson and the architectural historian Henry-Russell Hitchcock subsequently dubbed “The International Style”—rejected the Romantic/Classical tradition that had prevailed in Western architectural design since the Renaissance. In the place of that tradition, the new generation of European architects proposed a non-historical, machine-like architecture, spurning the sentimental attachments that historical styles implied. It was a brave new world indeed.

In 1930, just out of Harvard, Philip Johnson came to New York, where he became the first head of the Department of Architecture at the brand-new Museum of Modern Art, and began his proselytizing efforts on behalf of the Modern Movement. He set himself up in a small but remarkable (and historically important) Manhattan apartment designed around the new and innovative metal furniture of Ludwig Mies van der Rohe, the German architect who among the leaders of modernism was Johnson’s particular idol. After Johnson had been at the Modern for two years, he and Hitchcock mounted the exhibition that became for modern architecture in this country what the epochal Armory Show of 1913 had been to modern art. It was called, simply, “Modern Architecture,” and it introduced for the first time new developments in European architecture—in a very personal and highly edited selection—to a wide audience in this country. The show (along with its accompanying catalogue and Johnson’s and Hitchcock’s hugely influential book, *The International Style*) changed the course of American architecture. Within a generation, the modern style would become the “official” architectural mode of our business and cultural establishment.

Then, with the perversity that has always been one of his most dominant characteristics, Philip Johnson walked away from it all. In 1934, after four years at the Museum of Modern Art and the triumph of his exhibition there, he quit. He went off to Louisiana with a friend to work for Huey Long, the demagogue Democrat, and to found a “National Party.” When the allure of that experiment in home-grown, All-American authoritarianism began to pall, Johnson developed a more dangerous and more damning interest in Hitler and the Nazis. He visited Germany frequently and wrote apologetical articles on Nazi architecture. When the Second World War began in 1939 he did not rush home to America, but went instead to Berlin, where he became the correspondent for Father Charles Coughlin’s hate-mongering publication, *Social Justice*. Some American journalists in Berlin assumed Johnson was a spy.

“That is not a part of my life that . . . amuses me very much to talk about,” Johnson told Calvin Tomkins for his profile in *The New Yorker* four years ago. But Philip Johnson’s fascination with Fascism is hard to rationalize, as some people have tried, into an inescapable choice between either Communism or Fascism in those extreme Depression years. The real choice was actually between *two* forms of totalitarianism on one hand, and democracy on the other. That was the true moral test of those times, and Philip Johnson failed it. Johnson’s experiences of the ’30s and ’40s cauterized part of his personality. Never again could he publicly face the agony that deeply held belief often imposes. Forever after, he has posed as an amoral artist, a man without convictions. “Whoever commissions buildings buys me,” he flatly informed John W. Cook for the book *Conversations with Architects*. “I’m for sale. I’m a whore. I’m an artist.” Philip Johnson was not the first, nor will he be the last, architect to express that alienated attitude. Mies allegedly voiced similar sentiments about working for the Nazis; if so, it would be not the least of Johnson’s borrowings from his Master.

Money has always afforded Philip Johnson a significant measure of independence. A large block of Alcoa stock his father had given him made Johnson a very rich man at a very young age, and gave him the financial freedom to embark on a new career in 1940: at the age of 34, he entered the Harvard Graduate School of Design to study architecture. Philip Johnson was in an unusual and enviable position for a neophyte architect: if commissions did not come, he could be his own patron, build his own buildings, and even publicize them himself. His first building (and the first of eight structures he has designed for himself over the past four decades) was his house of 1942 on Ash Street in Cambridge, Mass., which served, quite impressively, as his Harvard thesis project. After he completed his studies in 1943 he was drafted, and his two-year hitch was made more difficult and humiliating because of the Army’s knowledge of his political past.

After the war, Philip Johnson, the worst behind him, emerged as one of the most conspicuous talents of his architectural generation. In 1949 he built his first major work, the legendary Glass House, the project that launched him into international recognition. Set on Johnson’s 32-acre estate in New Canaan, Connecticut, the Glass House confidently took the premises of the International Style to their ultimate conclusion. It is the simplest of transparent glass boxes, a see-through building, a non-building, really. It obviously owes an enormous debt to the architecture of Mies van der Rohe (though not strictly Miesian, it is more conventionally Miesian than Mies’ own Farnsworth House of 1946–50 in Plano, Ill., which was designed before, but built after, the Glass House). In some ways the Glass House even surpasses the work of Johnson’s Master. But it is nonetheless a characteristically Amer-

can house, linked to the landscape around it as an intrinsic part of the design. The Glass House clearly demonstrates Johnson's gifts for imitation, synthesis, and improvement, which form the trinity of his talent. He has never been a particularly original architect, if by "original" one means innovative in a deeply creative sense. Rather, Johnson's strength has always been in digesting and refining the ideas of others. In the design of the Glass House he condensed and distilled the work of Mies—adding some lessons from Karl Friedrich Schinkel and from the American Picturesque tradition—with a skill that anticipated the course of the rest of his career. Many still consider the Glass House (with some justification) to be Johnson's finest achievement.

The 1950s saw Philip Johnson's reputation grow apace, and the general level of his architectural design during that decade was impressive. Hewing rather closely to a Miesian line, he produced works like his first Museum of Modern Art addition of 1950 and Asia House of 1959 (both in New York) that adeptly overcame the limitations of narrowly derivative design. Other of his works of that decade, like the Kneses Tifereth Synagogue of 1956 in Port Chester, N.Y., seem significant in retrospect because of their historicizing tendencies. Kneses Tifereth, with its debt to the architecture of Sir John Soane, is now often Figure I in studies of Post-Modern" architecture.

Johnson's Miesian phase culminated in his association with Mies himself, from 1957 to 1959, on the design of the Seagram Building, generally acknowledged to be the greatest expression of the International Style skyscraper. As if Philip Johnson had nothing left to say in that design language after that triumphantly definitive collaboration, he almost immediately set off in a new, and ultimately disastrous, stylistic direction. In a way it was another of the perverse about-faces that have recurred time and again in the course of his career. Once he had fully mastered the forms of modernism, Johnson began producing buildings in a superficial, prissy, half-heartedly Neoclassical style that even he now self-deprecatingly disclaims, calling it "my ballet-school period." It was an astonishing repudiation not only of his own architecture up to that point, but also of the philosophy he had been championing for the preceding 30 years.

The early 1960s were the years of the Great American Culture Boom, and cultural institutions looked to Johnson with commissions for museums, concert halls, galleries, and theatres. One can almost hear Tchaikovsky's *Waltz of the Flowers* tuning up in the background as we reach this episode in Johnson's career. Such buildings as his Amon Carter Museum of Western Art of 1961 in Fort Worth, his Sheldon Memorial Art Gallery of 1963 at the University of Nebraska in Lincoln, and his New York State Theatre of 1964 at Lincoln Center in New York are particularly distressing not only because of their feeble aes-

thetics, but especially because buildings for cultural institutions generally have a much longer life-span than do strictly commercial structures. Thus in the *oeuvre* of Philip Johnson, it could very well be that the worst is what will last.

By the end of the 1960s Johnson was sadly diminished both as a man and as an artist. His Alcoa stock had finally been sold off, and for the first time in his life he had to live off his earnings. But the commissions were not nearly so plentiful as they once had been, and his firm was badly hit by the recession of the early '70s. The lavish weekend entertainments at the New Canaan compound—including *fêtes champêtres* around his artificial pond—were now a thing of the past. Over, too, were the art-buying binges that left Johnson with an important collection of Abstract Expressionist and Pop Art, bought with the estimable advice of his friend David Whitney, the curator and art consultant. Most worrying of all was Johnson's declining health, brought on by a heart condition. Life appeared to be closing in from all sides on this favored son of privilege.

But then, in one of those amazing late-life turnabouts that are the stuff of Cheever stories, Johnson pulled out of his decline, and was soon back on top, bigger than ever. How did he do it? His personal recovery was brought about by successful open-heart surgery in 1975, which restored him to health and left him with the gaunt yet animated visage of an ancient Roman portrait bust. His professional recovery was abetted by his new partnership with John Burgee and the success (commercial, popular, and critical) of their IDS Center in Minneapolis, completed in 1973 and widely hailed as one of the most successful skyscraper-and-downtown-shopping-mall complexes built in recent years. IDS is one of those rare urban set-pieces, like New York's Rockefeller Center, which works well on both a monumental and a human scale. IDS has provided a striking focus for the skyline of Minneapolis, and its indoor public plaza, the Crystal Court, actually functions as effectively as it was intended to (and as few outdoor plazas in this country do, since they invariably follow planning conventions that evolved in Mediterranean climates). But above all, IDS showed that Johnson had at last overcome the silliness of his "ballet-school" phase. Large-scale real-estate developers, most notably Gerald Hines of Houston, found the new work of the Johnson/Burgee team very much to their liking, and Johnson's second fortune was thereby made.

Pennzoil Place, completed in Houston in 1976, is no less impressive an addition to the Houston skyline than IDS is to the profile of Minneapolis. But Pennzoil works much less well as public architecture, which in fact it was not intended to be in the same sense as the IDS Center. These two Johnson buildings give a succinct summary of differing attitudes toward urban affairs in Minneapolis (civic-minded public responsibility) and in Houston (frontier-town *laissez-faire*

capitalism). Yet Pennzoil remains one of the most consistently fascinating skyscrapers to be built in America since the Seagram Building. The twin, slant-roofed towers of Pennzoil create an intriguing Minimalist sculptural puzzle, an ever-changing cynosure as one travels around Houston.

Johnson's almost miraculous comeback also had something to do with the public's apparent need to have a Grand Old Man of Architecture. After the deaths of Frank Lloyd Wright, Le Corbusier, Mies and Walter Gropius—the four major claimants to that title for most of this century—it was thought that the age of the great masters was over. In some ways it was, but it did not deter people from trying to find a replacement. For a short while that role was held by the late Louis Kahn, the eccentric, borderline-mystic creator of brutally primitivist architectural forms. But he was above all an architect's architect, and his difficult works could never be expected to appeal to popular taste. Johnson, however, has always had a sure instinct for amusement, and his buildings, even when dubious as design, often have embodied a sure sense of public entertainment.

Johnson was able to consolidate his recouped position by making his personality and persona the basic tools of his professional life. He has an uncanny ability for seeming to be all things to all people. Philip Johnson is simultaneously One of Them as well as One of Us, however either affiliation might be perceived. And he plays that dual role to the hilt, both privately and publicly. He is on one hand a cool, tough, self-assured businessman who can march into a presentation before a board of directors, and without flip cards, flow charts, or renderings stand with folded arms and penetrating gaze and declare "I am Philip Johnson. You can take me or leave me." They usually take him.

He is on the other hand a card-carrying intellectual who cultivates the architectural avant garde with an avidity that belies both his age and his establishment connections. "I'd rather talk to younger people with ideas than my contemporaries," Johnson admits. "One's contemporaries are not interesting. One has either jealousy or contempt for them, and they're both very ugly feelings." More to the point is that Philip Johnson finds the work of the "kids" (as he calls them)—such architects as Michael Graves and Frank Gehry, among others—to be a rich source of inspiration for a talent that has always been essentially imitative. But in the end his double identity as Johnson the Tycoon and Philip the Philosopher does not ring true, for as his earlier trials ought to have taught him, you really can't have it both ways.

Philip Johnson's most recent architecture has been a very mixed bag. Easily the most hotly-disputed scheme since his "ballet-school" period has been Johnson/Burgee's skyscraper for AT&T, now under construction at 55th Street and Madison Avenue in New York, and scheduled for completion in 1982. The

building's startlingly-shaped top, which some have likened to the split pediment of a Chippendale highboy has become the lightning rod for a violent outburst of criticism. What was Johnson trying to do? "What I thought I was trying to do was easier to express than it is now," admits Johnson. "I just got so tired of the flat tops of the World Trade Center," he explains. "You couldn't go on with that—there was nothing else to be said. So this seemed like a perfectly good solution." It is, in fact, not very good at all, even more so for its bombastic base and mediocre middle than for its controversial culmination.

Philip Johnson these days is as capricious and unpredictable as ever, and he is now designing in a number of other more-or-less historicizing styles, from Neo-Gothic (the PPG Industries headquarters in Pittsburgh) to Victorian Romanesque Revival (The Cleveland Play House), from Reconstituted Castellated (the 33 Maiden Lane building in New York) to Modified Art Deco (the 101 California Street building in San Francisco) to Synthetic Shingle Style (his own projected vacation house in Big Sur, California).

Johnson's most publicized new building, the "Crystal Cathedral" for the Garden Grove Community Church in Southern California, is more conventionally "modern" than most of his other recent work. Some critics have claimed that the star-shaped, steel-pipe and reflective-glass sanctuary lacks both spiritual mystery and intellectual subtlety. They are right. In fact, the new building has as its true antecedent not a cathedral at all, but rather the famous Crystal Palace, built in London in 1851, the great architectural emblem of mid-19th century materialist optimism—a curious pertinent paradigm for this pragmatic religious group. The absence of traditional religious symbolism in the Crystal Cathedral makes Johnson's design unwittingly fitting for its congregation, whose Sunday services are broadcast on nationwide television as "The Hour of Power." If one applies the conventional standards of religious architecture to the Crystal Cathedral, Johnson says, "then you might as well say that Evangelicals should really be Roman Catholics." Once again, Johnson has proven himself equal to the aspirations of his clients.

Now that the good times have returned for Philip Johnson, he is able once again to indulge in two of his favorite personal pursuits: collecting art and building architecture for himself. The painting and sculpture galleries of his New Canaan estate are now once again filled with new acquisitions, among them large and exuberant works by Frank Stella, James Rosenquist, Robert Rauschenberg, and the late Philip Guston. Not far from those hillside storehouses is Johnson's latest addition to the most famous collection of architectural *hors d'oeuvres* in America. It is the study, the six-story structure on the site (which also includes the Glass House, the guest house, the galleries, and a small pond-side pavilion). The study is a tiny, conical-dome

oncrete reading room to which Johnson can retire to be alone with his books and his ideas. Like much of Johnson's other recent work, the study is reminiscent of many other things. It recalls the *trulli* of southern Italy, those haunting, hive-shaped structures that hark back to prehistoric times. But the study also brings to mind the densely geometric works of the French Revolutionary architect Etienne-Louis Boullée, especially as reinterpreted in recent designs by Michael Graves. Much different in its source of historical recall, but no less nostalgic, is Johnson's little vacation retreat to be built in Big Sur. Though Johnson intended it as an earnest homage to the turn-of-the-century Bay Area architect Ernest Coxhead, the Big Sur scheme also summons up memories of a wicked-witch's cottage in childhood fairy tale, quaintly picturesque but also somewhat spooky. In its combination of innocence and savagery, it seems a particularly piquant and aptly evocative culmination of Johnson's remarkable sequence of structures for himself.

But just how important an architect is Philip Johnson? Never mind that little of his recent work is likely to be of really lasting value. He is nonetheless a figure who is hard to dismiss. Johnson has produced enough good architecture in his lifetime—the Glass House, the Museum of Modern Art extensions and garden, the Four Seasons, the IDS Center, and Pennzoil Place, to name some of his most successful works—to offset the much larger volume of questionable or downright bad design he has done. His contradictory nature and inconsistent output will keep critics guessing long after Philip Johnson has departed from the scene. And that's just the way he would like it.

Philip Johnson relishes the role he has made for himself, and that is perhaps his most skillful creation of all. He is the Godfather of American Architecture, dispensing commissions too small for him to bother with to a grateful and loyal network of younger architects. They come to his table to pay their respects, and he loves it. For despite his facade of brittle humor and shrugging, posed indifference, Philip Johnson, no less so than Don Vito Corleone, aspires to be *un uomo di rispetto*—“a man of respect.” In a life made easier by money, respect was the one thing that money alone could not buy for Philip Johnson.

Despite Johnson's seeming detachment about matters of morality both public and private, part of him has always remained true to his Midwestern Puritan upbringing. Thus he has spent his life since his personal nadir of World War II trying to make amends, if not always consciously, for what he recently called, in a rare moment of candor, “the horrible mistakes.” We are all much richer for Philip Johnson's penance. An immensely generous man (though predictably he shrinks from the role of do-gooder), he has given freely of his goods and his good will. There is a long list of cultural institutions, publications, artists, and architects who are permanently in his debt, and, through them, so are we. What, then, will be the final judgement on the life and work of Philip Johnson? It might well be expressed in this paraphrase of Oscar Wilde's telling epigram about himself: “He put his talent into his art, and his genius into his life.”

Martin Filler, the architecture and design critic, is editor of House & Garden magazine.



The Class of '78: Philip Johnson and "The Kids," whom he invited to give talks in conjunction with his acceptance of the Gold Medal at the AIA Convention in Dallas. Seated, left to right: Frank Gehry, Charles Moore, Johnson, Stanley Tigerman, Robert A. M. Stern. Standing, left to right: Michael Graves, Cesar Pelli, Charles Gwathmey, Peter Eisenman.

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A Septet Of Inviting Interiors

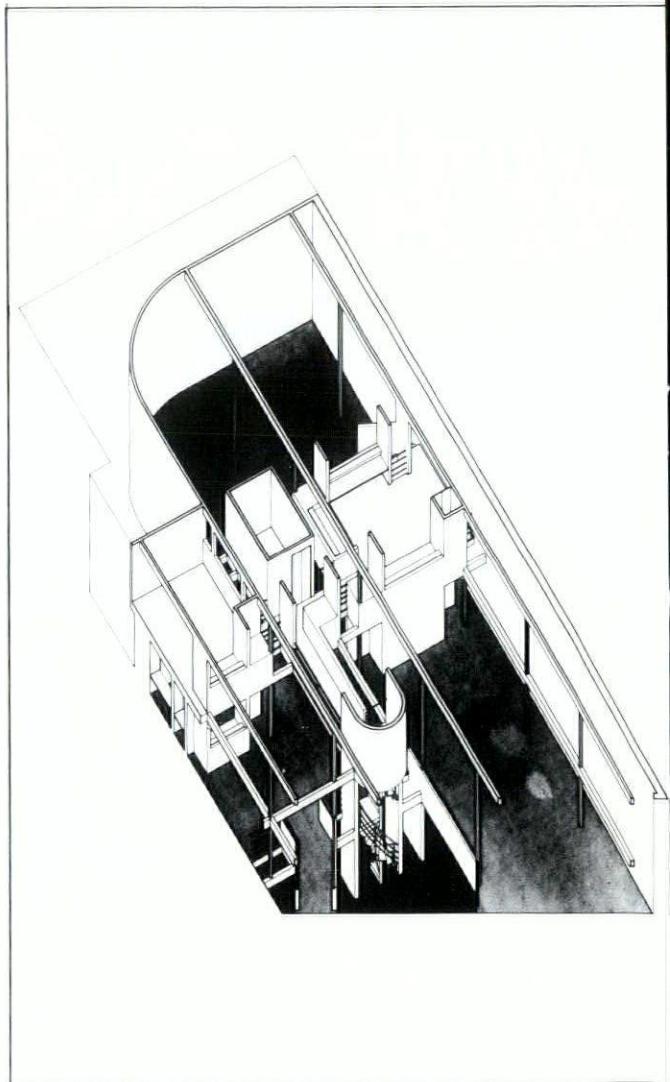
What do three restaurants, a showroom, condo, hotel guest room and Victorian mansion have in common? They all manage to please the eye and work like a top.

Interior spaces have always placed an extraordinary demand on architects and interior designers. By their very nature, they are born of the architecture surrounding them. They pose serious questions: Do the interiors carry the theme or style of the architecture itself into and throughout the enclosed space, fully integrating structural expression with interior function, as past masters like Frank Lloyd Wright or Mies van der Rohe advocated? Or do they separate themselves from the enclosing structure, creating a sense of detachment, an independent spatial relationship, with the building proper, as theatrically minded designers have been advocating lately? In some cases the design completely ignores exterior expression. More often, these designs generate the illusion of surroundings quite different than what they really are. An old warehouse is transformed into luxury apartments; an abandoned factory becomes a fancy restaurant; an elegant but faded mansion gains new life as a stylish office building.

With rehabilitation or remodeling accounting for a larger and larger share of the architects' and interior designers' business, it becomes increasingly important for designers to produce interesting and often fanciful interior spaces for their clients. Frequently they are called upon to create useful spaces out of non-functional ones.

The following interior design projects—with the possible exception of the project on page 48, which, though newly built, certainly looks like it is found space—have all taken existing spaces and remade them into something more than might be expected, given the physical circumstances.

—Bruce N. Wright





B. Larson Associates: A show-off of a showroom



When J. B. Larson Associates, a contract interiors resource center, began looking for a location for their showrooms, they were concerned about having large enough spaces to display a variety of full-scale furnishings and office systems, and at the same time smaller work areas for the staff designers and resource people who would eventually work there. The staff space required a clear separation of activities, leaving room for drafting tables and easily reached support spaces for samples, catalogs, and other resource materials.

The architects for the project, Design Consortium, Inc., Mpls., took advantage of the 15-foot ceilings in the existing building by developing a mezzanine level to contain the smaller work, storage and conference spaces. (See isometric opposite page.) These overlook the larger display areas (main floor and basement), and have the additional advantage of providing natural surveillance from above. All three levels are connected by a spiral staircase (see also cover).

Three restaurants, one quite serious and the others for fun, all cater to the visual delight of dining.



Les Quatre Amis: A strictly four-star ambiance

As "the four friends" who own this fine French restaurant agreed when they opened it less than a year ago, the total dining experience is the thing. From the moment you enter *Les Quatre Amis*, you sense that every wall, table and seating arrangement has been carefully thought out to honor the act of eating.

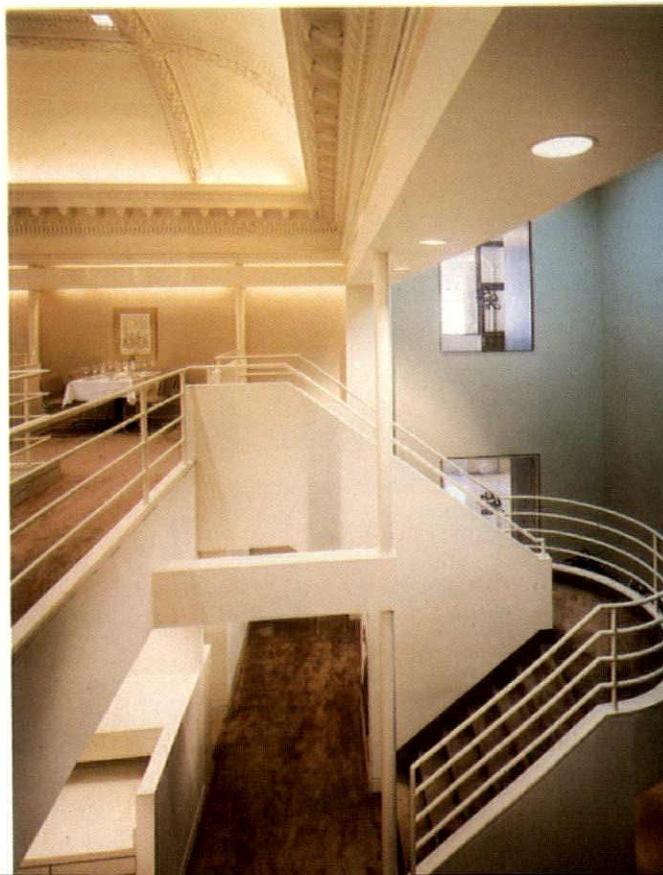
The restaurant occupies a previously unused first-floor atrium in the grand old Lumber Exchange Building, which has been adaptively resuscitated in downtown Minneapolis. Spatially, the restaurant can be compared to a cubic box of existing walls and skylights (opposite) with an inner core of new construction consisting of low, raised platforms around the perimeter of the first level and a mezzanine level for additional dining.

The main space is largely for dining; all other support spaces (kitchen, busing sta-

tions, storerooms, restrooms and offices) are off to one side. The only other design elements on the first floor are a coatroom, host desk and stand-up bar where patrons can wait for late dining party members. A curved back wall on the bar, composed of glass block, and a sculptural staircase (right) provide the only visual relief from an otherwise purposeful dining space dictated by the structure.

By keeping the color palette muted—earth tones in the floor tiles and carpet, off-white on the outer walls, balcony and low partitions slightly whiter, linen table cloths and napkins the whitest yet—the architects have managed to produce a quiet, understated elegance that enhances the dining experience itself.

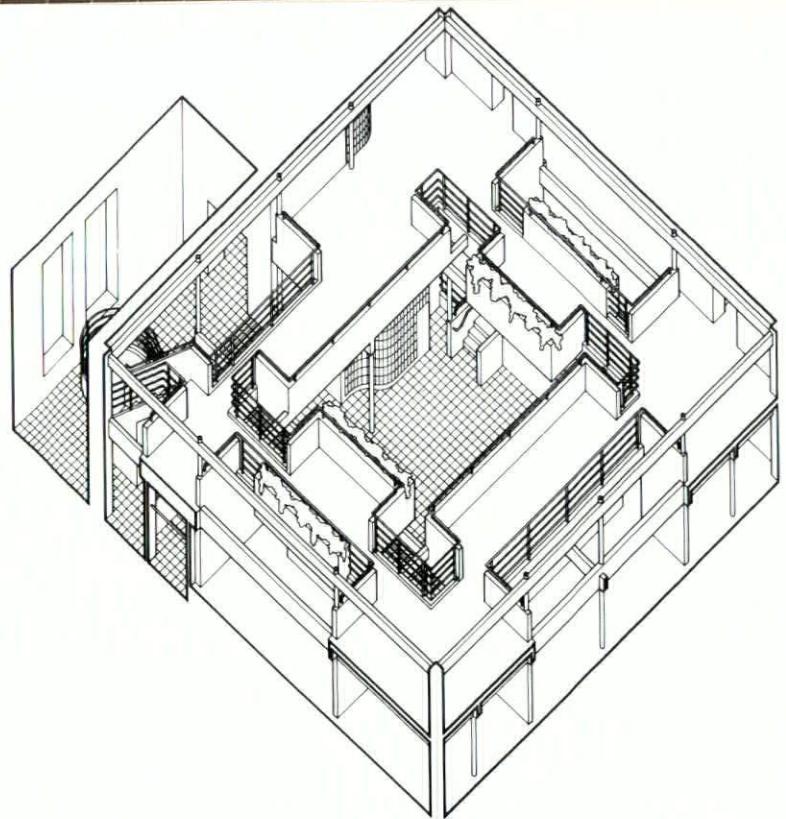
The restaurant seats 168 in the main dining space and up to thirty in the second level private dining rooms.





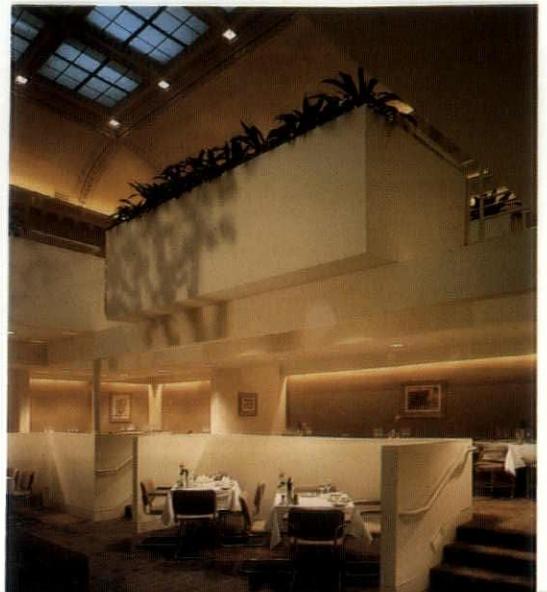


In speaking about *Les Quatre Amis*, Tim Geisler, a principal in the firm Design Consortium, Inc., says, "Visually, the concept was to take everything that was new inside that cube of space and hold it away from the edges. It's as though we took the lid off the cube and dropped this restaurant into it." The structural system of free-standing columns and beams reflects this idea (above), and lighting beneath the perimeter edges of the mezzanine helps to show the clear separation of the new from the old (above opposite).





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Man Bites Dog: fabricated flippancy for fast food



Curiosity, probably more than anything else, draws the stranger into this stopper of a restaurant with a punchy pun for name—just to see what's happening inside. From outside, depending on which side you are looking at, it seems to be a glass fan, a clerestory square or a metal wedge.

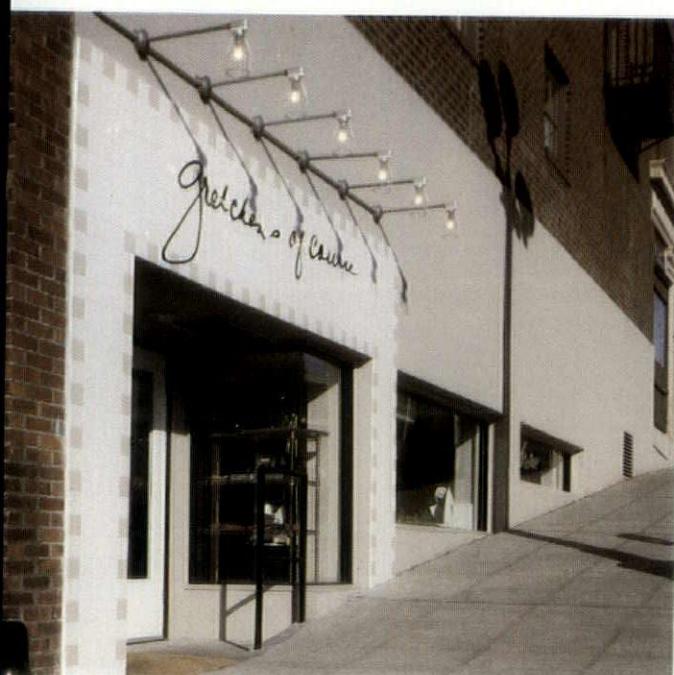
Designed by Seattle architects Barnett Schorr Miller as a temporary structure to last only 10 years, or for the life of the lease the owners hold on the building site, it acts as a pavilion during the day and a lantern at night. The original concept was for the roof to fold down, like a convertible car top, and expose the restaurant to the open air.

Though later modified, the interiors, by Marcia Johnson Interior Design, still reflect a sense of economy by the use of standardized chrome and red metal seating, cafeteria style tables, industrial light fixtures, and black vinyl asbestos floor tiles.



PHOTOGRAPHS: BARNETT SCHORR MILLER CO.

Gretchen's, Of Course: the design connection is whimsical



Gretchen's, Of Course, located on a sloping street (left) in Seattle, has been likened to a bus depot men's room and a shiny new subway station. It is easy enough to see how this witty breakfast and lunch-only restaurant by Barnett Schorr Miller could elicit such reactions, what with its gleaming white tiles on the walls, black painted water pipes overhead, bare light bulbs caged in white metal baskets and cyclone fencing ready to be slid down from above over the entrance at night.

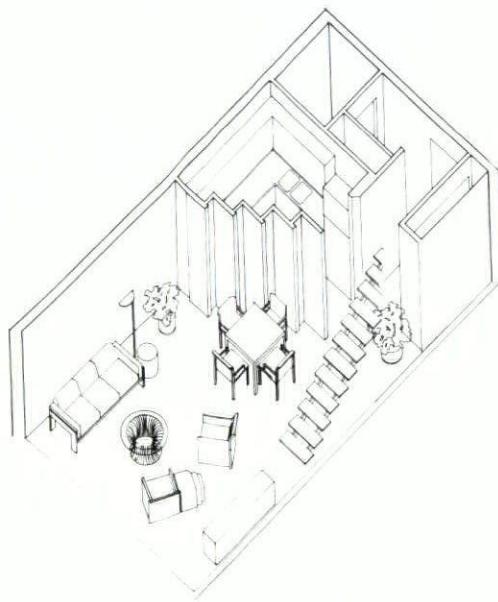
Interior designer Marcia Johnson has placed very plain oilcloth textured vinyl black topped tables in this 3,800 square foot converted basement space. Seating is on white enameled wire grid chairs that recall the chain-link fence motif used at points in the restaurant. These fence segments hold brightly colored checked cloth napkins on either side of the serving counter.

A Minneapolis condominium: from plain to smart



The owner of this condominium apartment in downtown Minneapolis found soon after moving in that it was not functioning properly for entertaining his guests. Further, entry into the unit had a distinctly "back door" character to it; passage to the living area was via a narrow hallway through the kitchen, past storage closets and a bathroom.

Team 70 Architects, Mpls., devised a simple, but elegant solution by removing the wall between the kitchen and dining area, replacing it with a stepped wall lit by recessed neon tubes of diminishing lengths. This one stroke accomplished two ends: it created a more attractive transition from entry to living area, and allowed for a full-size dining table (previously, dining took place in the kitchen). The entryway was enhanced visually by replacing an enclosed stairway with an open one.



Marquette Hotel: guest rooms to write home about



It is not often that guests at a hotel feel they are staying in a fine apartment; but that's just the atmosphere one experiences in the newly redecorated Marquette Hotel in Minneapolis. One reason is the spaciousness of the rooms. Designed as a part of the renowned IDS Center complex of buildings, the Marquette has rooms appreciably larger than the standard American luxury-class hotel rooms.

For another, a typical room's amenities are both numerous and intended to provide genuine, not ersatz,

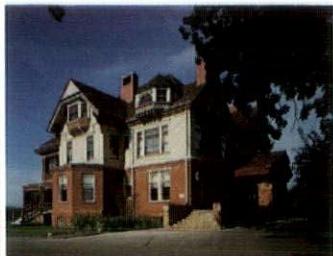
luxury: such as oversize bathrooms complete with steam bath, clothing storage of near walk-in dimensions, and exceptionally large windows providing impressive views of downtown.

A third and equally important reason is the design quality of the rooms *as interiors*: the fabrics, wall and floor coverings, and the choice of framed prints all reflect a markedly non-commercial restraint and sensitivity. Colors are essentially subdued; mainly peach and dark brown, royal blue and cream, with accents in black (dining, coffee, and bedside tables).

Design is by Dayton's Contract Interiors.



Herndon Hall: a venerable landmark yields bonus space



Having survived the wrecking ball, this grand mansion in Des Moines now thrives as a functioning office building and historic resource to the community. Known as Herndon Hall, it has been spared demolition over its 98 years' existence, first as a residence and later as a place of business. When Meredith Publishing Company acquired it in 1978 to house a new corporate division, the building bore many scars of misuse. In fact, it needed thorough mechanical and structural renovation. The exterior had not been maintained, and the entire facade had been painted, covering the brick and sandstone facing. In addition, the mansion's interiors had been divided higgledy-piggledy to satisfy various owners' notions of a solution to space needs.

John D. Bloodgood Architects, Des Moines, found that removing the paint from the exterior revealed rich tones of gold and rust color (top left). They repeated these colors in the siding, trim and interior ceiling frescos (above), approximating the original shades as closely as possible.

The first floor encompasses areas richly detailed and still in good condition. The parlor, dining room, grand staircase (right) and second floor hall are the preserved "historic district." A new entry was created to satisfy codes (below left), and the old dining room is now the president's office (below right). The large second floor bedrooms and the third floor ballroom have been adapted for the use of a contemporary office planning system.



Enemy Evenings

A keen observer of Minnesota's quality of life suggests we'd have better communities if, instead of smothering controversy, natural antagonists were to have at each other in frank and open panel meetings

By Carol Bly

Photographs by Stuart Klipper

In Minnesota towns one sometimes has the feeling of moving among ghosts, because we don't meet and talk to our local opponents on any question. We know, for example, that somewhere in our town of 2,242, there live people who believe that the preservatives sodium nitrite, sodium nitrate, and BHA variously threaten future health, and also in town live the local staff of the Agricultural Extension Division, who have just published an essay saying the advantages of these preservatives outweigh the disadvantages. Yet these two sets of people don't meet each other on open panels, and scarcely at all even privately, thus providing another major American issue which small-town people are left out of.

The case is always made that to keep a town from flying apart you must discuss only matters in which there is little conflict. That means that whenever a woman physician enters a room in which a few people are urging, intriguingly enough, that the man should be head of the woman (St. Paul), the topic must automatically be changed to whether or not we are getting that hard winter they kept talking about last fall.

There is nothing much wrong with weather talk except that far from preventing people from feeling "threatened" it is in fact the living proof that you don't care about those people: you haven't any interest in their thoughts; you don't want to hear them out.

There is little lonelier than small-town life when small talk is the principal means of peace. Sherwood Anderson illustrated it long ago, but people who still read Anderson seem to do so in a mist of nostalgia rather than for any revelation we can put to use. Also, I'm not content with the usual explanations for small-town citizens being so uneasy around intense feelings. The question is: why are thousands and thousands of lively and feeling people who live in the countryside willing to give up, for their whole lives, the kind of friendship people enjoy who deliberately, curiously, and civilly draw out one another's views on serious subjects?

The reason generally offered, of course, is that airing last night's hassle at the church council will curtail this morning's sale of advertising space in the paper. This reason presupposes that serious exchange is

Carol Bly is a Minnesota-born and reared writer whose essays first gained critical acclaim when they appeared some years ago in *The Minnesota Monthly*. "Enemy Evenings," is one of 31 essays from Mrs. Bly's early work published this year in *Letters from the Country*. It appears here by permission of Harper & Row, Publishers, New York.

a *hassle*, and must be the result of gaucherie. I don't believe it. Another commonly offered explanation is that less-informed or less-intelligent people will feel unequal to frank self-expression in the presence of more-informed or more-intelligent people. That is abundantly untrue. I have heard extremely strong opinions plentifully and bravely offered by people including myself who could hardly have been less informed or less gifted about the subject.

We simply need experience in taking an interest in the other side and doing so with the proponents of the other side present. If we could get this habit going I think we could reduce one of the most dismal characteristics of small-town life—the loneliness. Of course human loneliness is general, but this particular source of it, exercised in hypocrisy, could be ended.

Therefore, I propose that small community groups develop panels for Enemy Evenings. Obviously some much better word has to be used, but I like the pure madness of this one: it reminds me of that fantastic creation of Nixon, Ehrlichman, and Haldeman—the enemies list. Enemy Evenings would definitely need two things: a firm master of ceremonies in whom general affection for human beings would be paramount, not a chill manner or a childish desire to get the fur flying; second, it would need very just panel representation. An example of unjust panel representation would be a four-person panel to discuss the defense budget made up of a leader of American Writers vs. the Vietnam War; a director of Episcopal Community Services, Minneapolis; Senator Mondale; and (the chump) an American Party spokesman. It would be helpful too, if controversial panels were conducted with humor, but that isn't essential.

In discussing this notion at a Cultural Affairs Committee meeting in my town, we observed with interest the 1974-75 policy of the Minnesota Humanities Commission, emphasizing the relation between private concerns and public policies. Also, the National Endowment for the Humanities (through the Upper Midwest Council) has supported a series of television dialogues this winter, covering controversial subjects. All that is interesting, but for the common viewer what is seen on television is irrevocably "something they had on television." Seeing one's own neighbor speak out passionately (and having the chance to respond) is immediately engaging.

Here is a suggested rough list of seldom-discussed subjects with strongly opposed participants.

1. Additives in commercial food products and the relationship of 4-H instruction materials to the Wheat Institute. Suggested participants: Home Extension personnel
Local members, the International Academy for Preventive Medicine
2. Fertilizing methods. Suggested participants:
County agent
Anhydrous ammonia dealers
Bag fertilizer dealers
Soil Conservation Service Experiment station personnel
Members of the Soil Improvement Association
Local subscribers to Department of Natural Resources publications and *Organic Gardening*, and readers of U.S. Agricultural yearbooks.
3. Fall plowing vs. spring plowing. Suggested participants:
County agent (The official Ag. stand now is that fall plowing is detrimental, but by far the largest number of farmers still do it when they have time.)
Farmers committed to both plowing practices



Water tower
Pine City, MN., September 1977
From "Minnesota Survey".

4. Defense Department budget of the United States.
 Suggested participants:
 VFW or Legion Auxiliary officers
 VFW or Legion Post officers
 Local members, Women's League for Peace and Freedom
 Local members, Common Cause
 National Guard unit officers
5. St. Paul's stand on man as the head of woman.
 Suggested participants:
 Fundamentalist church representatives
 Local Charismatic Christians—who tend to be nicely divided on this, providing an interesting confusion
 Local members of Business and Professional Women's Clubs
 Local Officers of American Federation of Women's Clubs
 Grain elevator managers
6. The growth of shopping malls *around* small towns.
 Suggested participants:
 Local promoters of comprehensive plans
 Main Street businessmen
 Members of senior citizens' clubs
 High school Ecology Club members
 The mayor or council members
7. The emphasis on technical training at the high school level.
 Suggested participants:
 Local painters, writers, and musicians
 Vocational center director and staff
 Visiting college humanities division members
 Visiting Vo-Tech schools' faculty members
8. Drainage ditches. Suggested participants:
 County commissioners and engineers holding contracts for ditches
 Soil Improvement Association members
 DNR staff members on loan
 SCS personnel on loan
9. Competition vs. cooperation, as taught in U.S. elementary schools.
 Suggested participants:
 Angry parents on both sides
 School counselor
 Fifth- or sixth-grade faculty members
 Psychology faculty from neighboring community colleges
10. The lives of men and women in rural towns. Suggested participants:
 President of the Jaycees
 President of the Mrs. Jaycees
 Larry Batson or Robert T. Smith or the *Minneapolis Tribune* or anyone half so lively
 Very conservative pastors or priests
 Personnel from West Central Mental Health Center

Apainful fact of American life is that people from small towns are afraid of directness. Small-town kids, unlike suburban kids, can't take much from the shoulder. Example: A suburban Minneapolis child with a first-rate music instructor goes off to her piano lesson. She is working up a small piece of Mozart, she hasn't done her homework, and she smears the counting. The music instructor tells her it's an irresponsible job, sloppy phrasing, whatever she tells her—in any case, it won't do. The child returns home and works the piece up much more conscientiously next time, having learned that music is a disciplined pleasure.

A rural piano student cannot be spoken to so plainly. It is hard for her to be stirred into being responsible to the music at hand be-



aint Louis County Courthouse
uluth, MN., September 1977
rom "Minnesota Survey".

cause the instant a teacher tries to correct her directly her soul sags into mere self-condemnation. Our style, in the countryside, is not to criticize children at all: we very seldom tell them the plane model was glued carelessly and the sleeve set in without enough easing. (The counterpart of this is that we seldom praise them much for anything either. "You played a real good game against Dawson"; "You did a real good job of that speech contest"—not "I knew you'd do well at the speech thing: I didn't know that I would cry—in fact, I'm *still* moved by what you said!") So the children develop neither stamina about criticism nor the imagination to picture to themselves gigantic praise if they excel. They live lightly handed into a middle world of little comment, and therefore little incitement to devotion. Should a music teacher try to explain Mozart's involvement in the music—what *he* had in mind for this or that phrase—the student wouldn't hear over the ground noise of dismay in her own feelings. "I'm being attacked! I'm being attacked!" is all her inexperienced soul can take in. Piranhas when you're out swimming, mean music teachers when you're taking piano—it's all the same to her. On a psychological ladder, she is rungs below being able to move from self to Mozart.

What we need in rural life is more Serious Occasion. By the time a child is ten, he or she should have heard, at least a few hundreds of times, "I loved that dying cowboy routine. Do it again. Do be quiet, Uncle Malcolm. Noah's going to do his dying cowboy routine." And adults would have shut up, listened, and praised. That moment would have been a Serious Occasion. Then a child is caught lying. It is horrible to lie—the notice of it should be serious and major. Then lying—whether or not one did it—is the subject of a Serious Occasion. Then, after some hundreds of such occasions, one can take in a conversation about music—what does Mozart want out of this piece? Remember: we are not now talking about you or yourself. We are talking about someone *other*—a musician long dead—and he is making a demand on us, and we are going to meet that demand! We are not going to scream and flee, because discipline is not the same thing as piranhas in the river.

I think we will surge into twice as much life through Serious Occasion.

At the same time, Minnesota rural life gives comfort and sweetness. Our young people are always returning home on their college weekends. When they drop out of college they tend to wander back here instead of prowling the streets of San Francisco or St. Paul. Apparently they garner genuine comfort from the old familiarity, the low-intensity social life, and with it a pretty good guarantee of not being challenged. Their ease has been bought, however, at the expense of the others who live here year round. To preserve our low-key manners, they have had to bottle up social indignation, psychological curiosity, and intellectual doubt. Their banter and their observations about the weather are carapace developed over decades of inconsequential talk.

The problem isn't like the major psychological phenomena in the United States—the increasing competitiveness and cheating in Ivy League and other top colleges, the multiplication of spies and counterspies in private corporations, the daily revelations of crookedness and irresponsibility on the part of major corporations, the ominous pursuance of the Law of the Sea conventions regardless of Cousteau's warnings, the overriding of public opinion about strip mining in the West. These are the horrible things that depress everybody. Remembering them, I think we can skip toward solving small-town dilemmas rather cheerfully. I commend frank panel evenings with opponents taking part: let's try that for a change of air, after years of chill and evasive tact.

ONE MORE REASON FOR SAVING AMTRAK

Have yourself an overnight ride on a two-story Amtrak and discover the high quality design and detailing no Washington budget slasher would dare to put down

If you are one of those people who hasn't ridden a train for ages, you really should. Especially if you are also one of those people who works at cultivating appreciation for the more-or-less designed world which we spend our waking and sleeping hours. And so much the better if you like to *test* things: to flick switches and pull levers, flop toggles, click switches, listen to a motor's hum and feel the sway of high-ballining passenger train.

Amtrak is for testing.

In the two nights and one day it takes "The Empire Builder" to carry you from St. Paul to Seattle, for example, you will have plenty of time for writing letters to President Reagan, your senators and Congressman telling them you have discovered still another compelling reason for saving the nation's struggling passenger railroad system. That reason, as you may see, feel and hear for yourself, is good design.

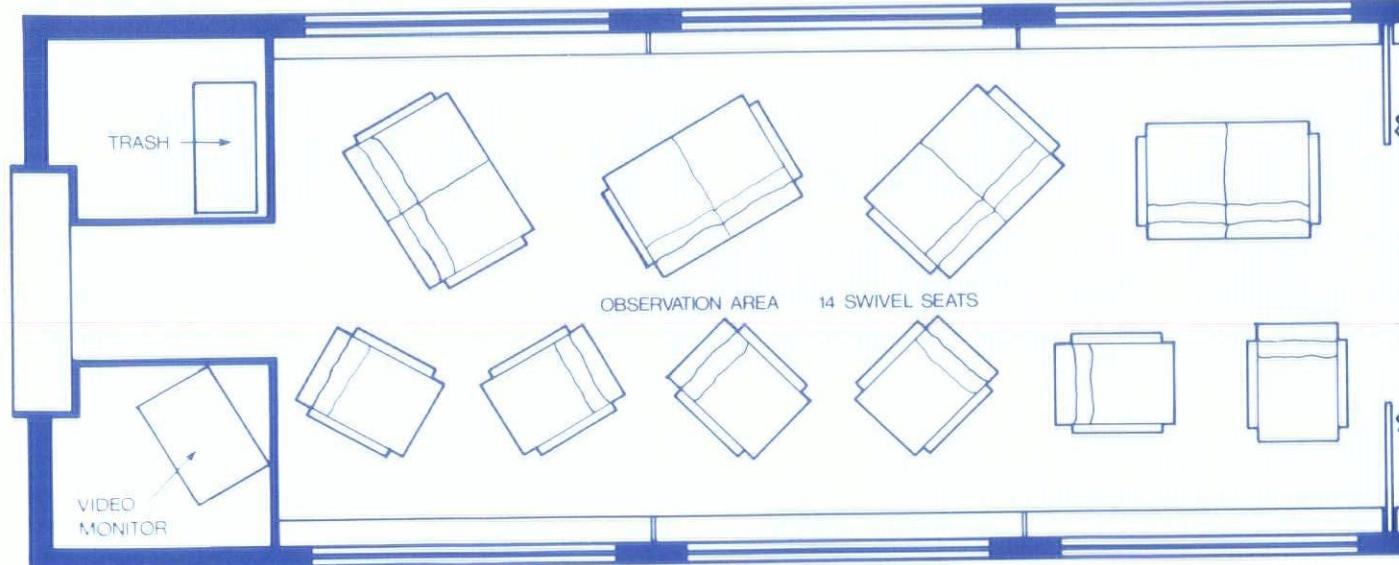
The equipment on Amtrak's crack overland runs not right off the drawing board; most of the design work was completed in the mid-seventies, the

product of an in-house team (including a couple of architects) of the National Railroad Passenger Corporation. But until recently the new rolling stock hasn't had much of a chance to prove its worth, what with labor strikes and one thing or another. Now it's rolling.

Let's suppose you have never seen the new Amtrak equipment. You walk through the gate, probably pushing your bags on one of the station's supermarket carts, and there stands the porter in his or her (!) white coat beside the ubiquitous little footstool. Almost like olden times. But wait a minute. Where is the *top* of the train? It is out of sight, nowhere to be seen, because the old station platform canopy cuts off your view of it. This, you are thinking, must be the *tallest* train ever built.

Yes. Because this is a *two-story* train. It is your Colonial sub-division house on wheels. Or your condo duplex. Here, two stories make a lot of sense, because even though the time-honored steel wheel on the steel rail is still arguably the most efficient means of moving whatever needs to be moved, the





The seating in the upper story of the observation car swivels in single- and double-chair arrangements so that as many as possible can look out at the passing scene.

density factor turns out to be just as critical in railroading as in sub-dividing. Twice as many paying customers on a metal ribbon racing through the night approximately doubles Amtrak's economic *raison d'être*.

But a two-story train does more than justify itself economically. It invites architectural opportunities to transform what was once a largely immobilized load of uncomfortable passengers into a free-flowing community not only able but encouraged to experience the train as it would a shopping mall. From an economy bedroom on the upper story, you may wander at will—to the observation car, where you may either enjoy the passing scene from ringside swivel chairs or slip down half-circular stairs for a snack in the cafe or a song at the piano bar. You needn't overload your admittedly tight bedroom quarters with luggage; it goes in handy storage racks on the lower level, out of sight and out of the way.

The diner is reassuringly as of old: immaculate

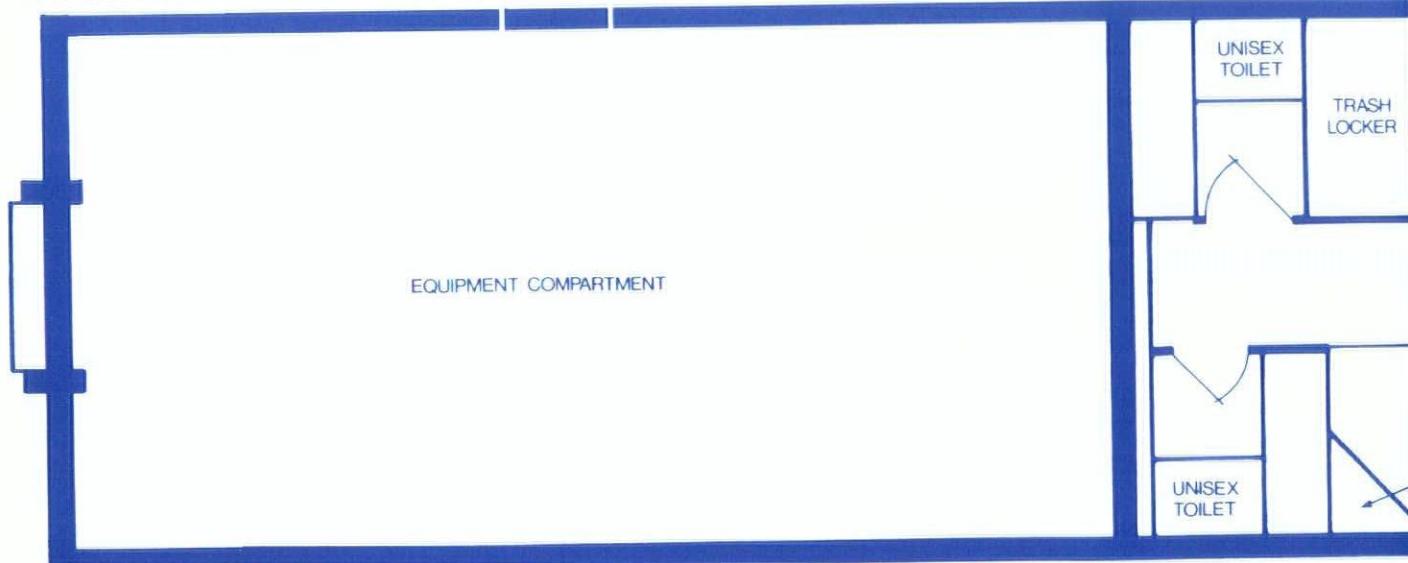
table cloths, bud vase and rose on each table, courteous waiters, and, also as of old, the perfect strangers across from you with whom you find yourself chatting easily by the time the entree arrives. But the diner is a far more agreeable and smooth-working place nowadays, simply because all of the cooking and clean-up occurs downstairs, where the space and kitchen equipment might be the envy of many chefs in restaurants with fancy reputations.

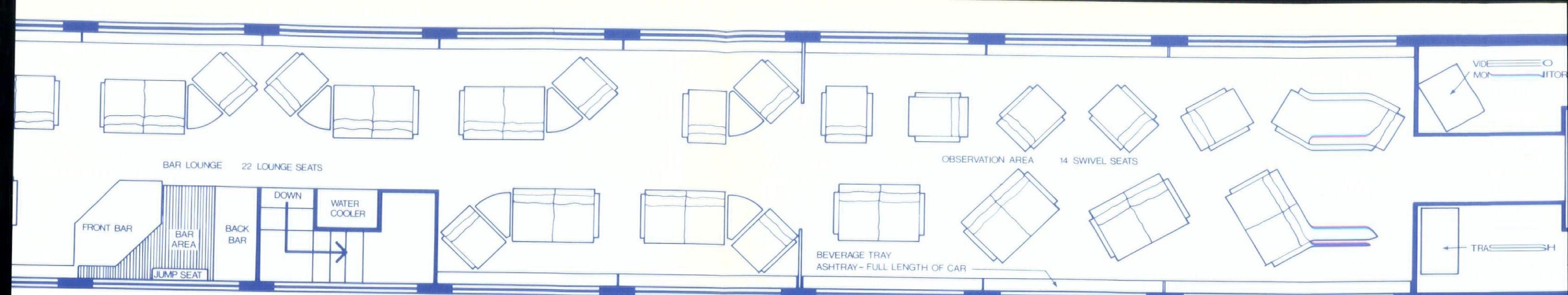
Throughout the new Amtrak trains, thoughtful design makes things, however trivial, work well. As you may glean from the plans and sketches on the next pages, the designers have clearly picked up where the admirable old Pullmans left off and provided a remarkable amount of workable space and amenity in necessarily limited but pleasant circumstances.

Not least of the advantages offered by a two-story train is remoteness for a majority of passengers.

Continued

The star Amtrak attraction for many passengers is the lower story of the observation car, where snacks hot from the oven are served in a cafe.

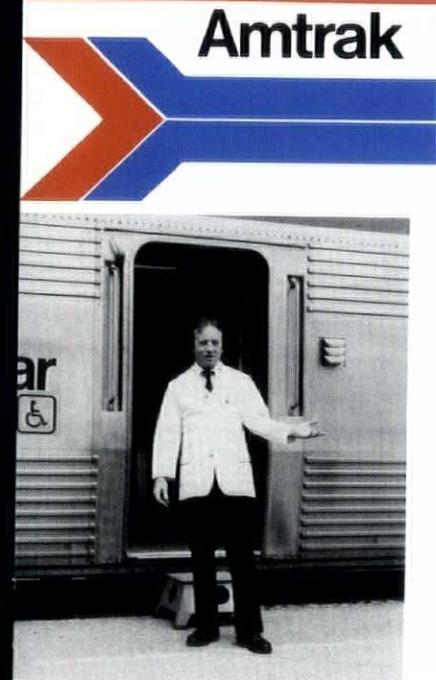




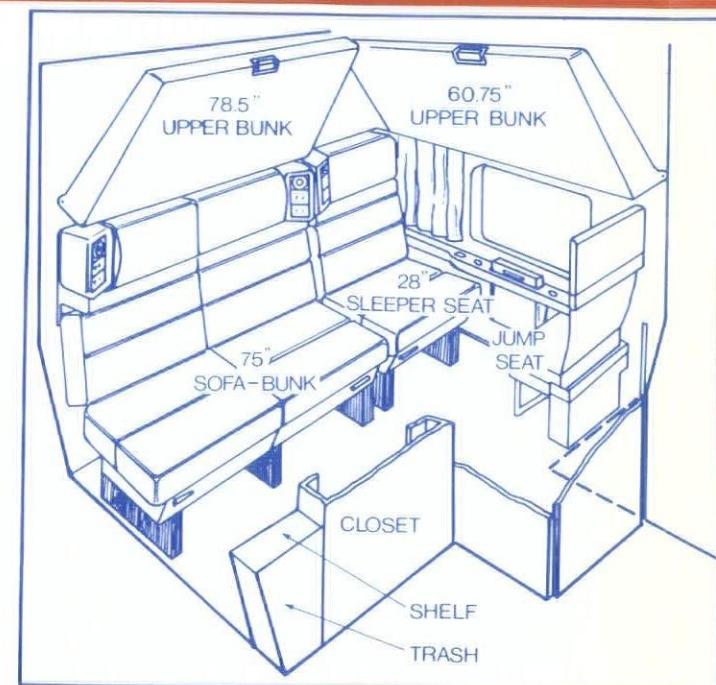
or ten passengers can (and do) form a conversation group. A spot reading light is adjustable above each chair. The service bar is centrally located, and below each window runs a traylike receptacle for beverage containers, cigarette packs an

—d s

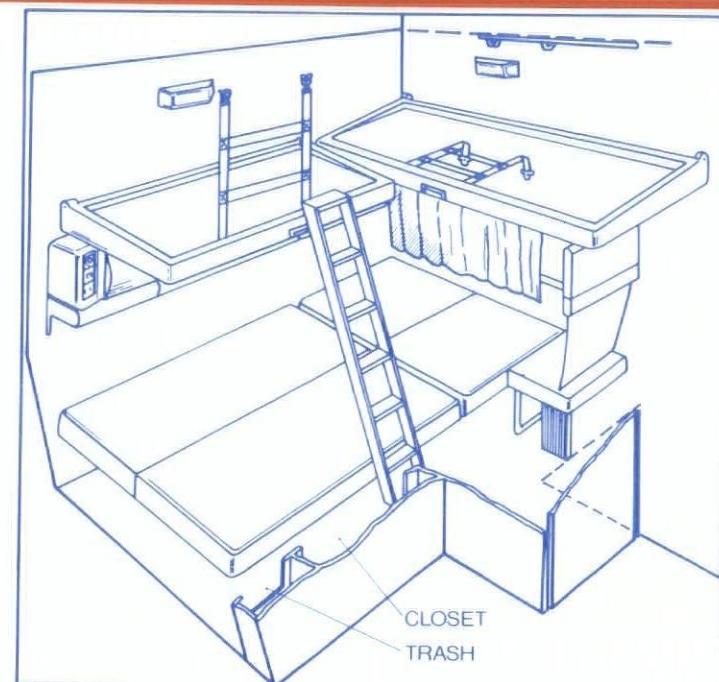
Amtrak



Sleeping car attendant Eddie Teagham personifies the attention long associated by railroading old-timers with traveling niceties—like serving hot coffee at bedroom doors from the crack of dawn.

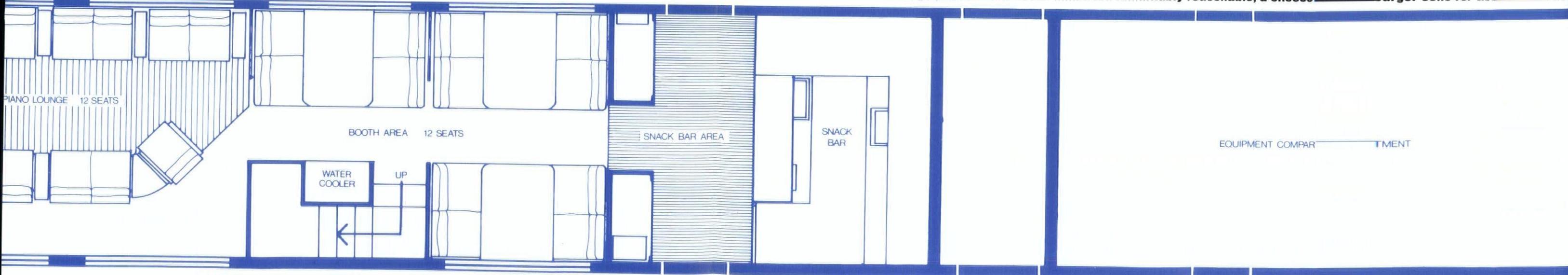


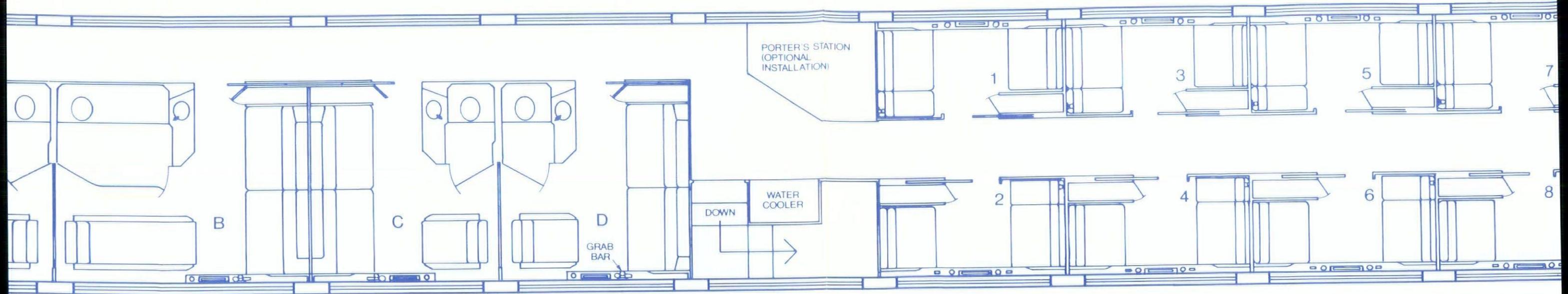
In day mode, a first-class bedroom honors the Pullman tradition of using almost every inch of usable space. The storage closet, trash bin and window pull-up card table utilize wall space for conveniences that needn't encroach on room space itself. Each room has its own heating/air conditioning controls, as well as lighting that adjust for reading comfort.



In night mode, bed —s in first-class accommo —dat material from ev —ery which way. A ladder upper berths provi —les sport for children, —and safety belts attach —ed to ceiling keep them —ron tumbling out. Light —ing is also convenient in —upper for bedtime reading —mitted, it's close —quar —ers for space-spoil —ed Americans, but how —ber to move a famili —y of four at prices well —below the airlines?

oven sustain the card players in nearby booths or the moon-June set that is encouraged to gather at the piano bar in the far end of the car. Food and beverage prices in this social milieu are remarkably reasonable; a cheese —burger sells for abo —ut





Technical upper-level sleeping car plan divides first- and economy-class bedrooms at stairway. The former has a shower installation.

the clickety-clack of the wheel on the rail. The n, of course, is that a majority are billeted on upper level a and therefore insulated by a full immediate level.

This is not to say, however, that lessive engin eering progress has not contributed to a quiete ride, for The E Empire Builder does ride quietly also smooth ly over most of the track between Paul and Sea ttle), top and bottom.

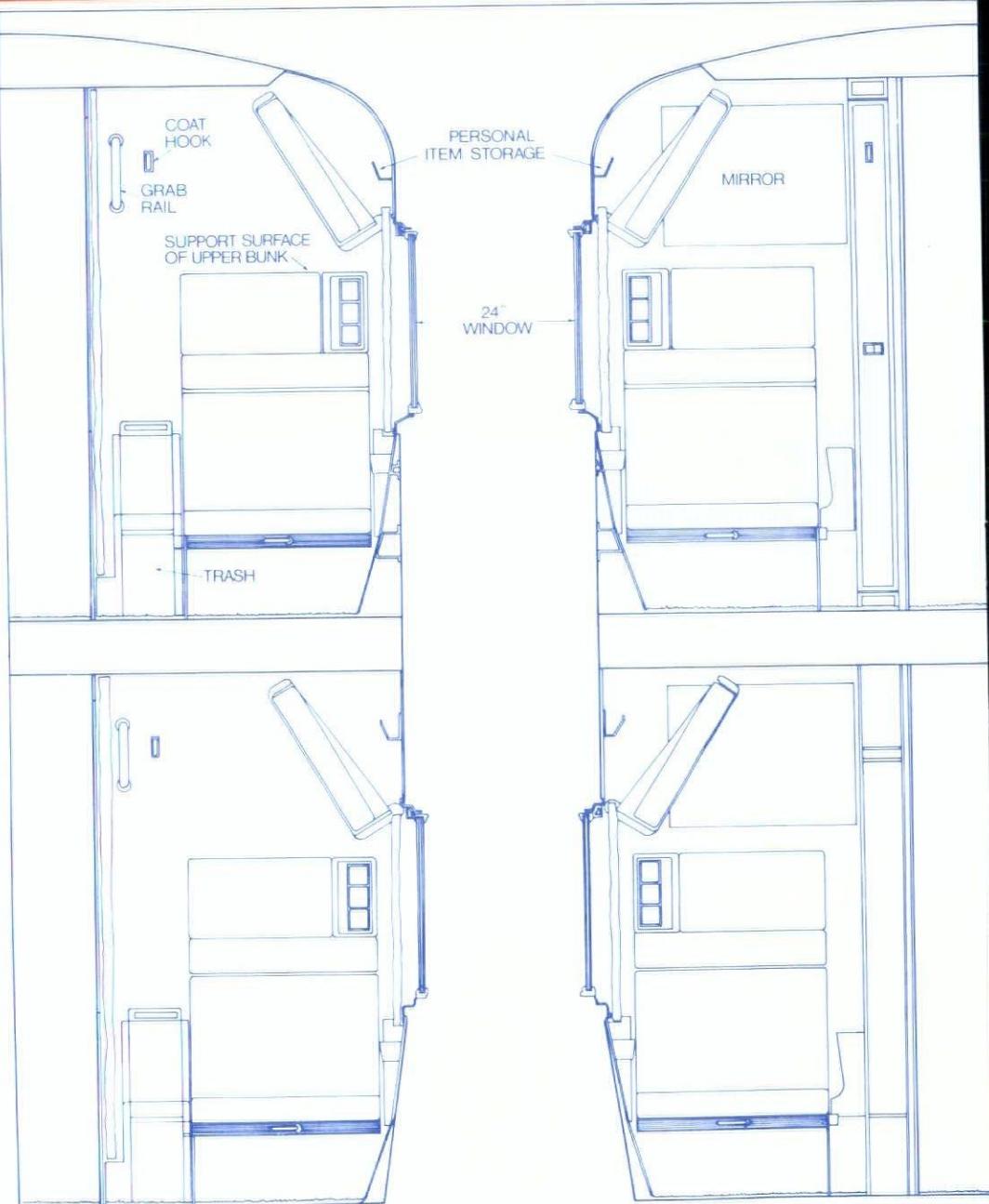
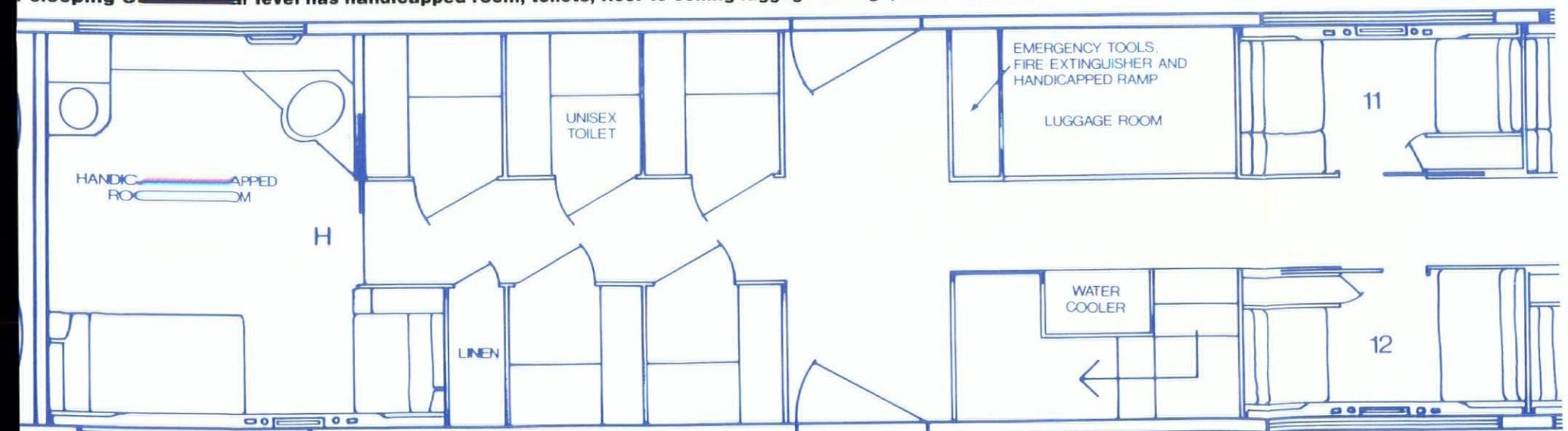
For both coa ch and economy bedroom passengers the "unisex" toilets are all clustered in a single on on the 1 lower level. Nominally this may a plot to m ake going to the bathroom an in enience for cluster wo ks surprisingly well. Access from upper level i s not difficult, and, unlike the typi commercial a irline queue, Amtrak riders vir never hav e to wait for an empty bathroom (to it by its cor rect name, since there are a lavora and toilet i n each unit, as well as a pull-down for use in changing babies' diapers).



Two sections of the Amtrak sleeping car—at the economy class area—illustrate both the compactness of the accommodations on the one hand, and the detailing of comfort-inducing little conveniences on the other.

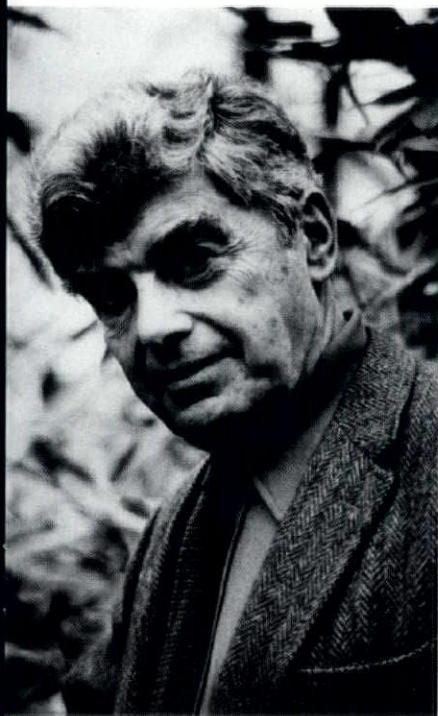
The ritual of greeting and bidding goodbye to Amtrak passengers is an enlivening feature at towns along the system's routes. Here, headed east toward its Chicago destination, The Empire Builder is about to pull away from the Havre, Montana station.

Lower sleeping car level has handicapped room, toilets, floor-to-ceiling luggage storage, more economy bedrooms.



EZRA STOLLER

Throughout a distinguished and still productive career that coincides precisely with the Modern Movement, he has been the photographer of architecture whom all architects would like to hire to photograph their best buildings.



ER AARON/ESTO

Most fanciers of architecture pursue their enthusiasm vicariously, out of practical necessity. If one were to visit all of the buildings shown in the following fourteen pages, for example, the cost in both time and money would be burdensome indeed. So instead of actually experiencing architecture in its three-dimensional reality, we do the next best thing: We look at photographs of it.

No one knows better than Ezra Stoller, as he himself makes clear in his commentary accompanying this portfolio, that a building and its printed image are two entirely different things; that is, they trigger one's senses and intellect in entirely different ways. It is thus all the more interesting to consider the remarkable consensus that almost certainly exists among architects on architectural photography; namely, if a photograph of a building is the nearest one can come to understanding it, then optimally that photograph might best be taken by Ezra Stoller.

The explanation for such a refined preference may be gleaned from sampling Stoller's work in this issue. Or, of course, from any of the thousands of his photographs published in American and foreign periodicals over the years since 1938, when he earned his first fee as a professional photographer of architecture.

Stoller brings an occupational overkill of attributes to his work. No major figure in his field has worked harder to heighten his professional expertise. But even before photographing his first building, he enjoyed a significant advantage; he was educated to be an architect (though he took his degree from New York University in industrial design). "My assigned advisor was Ed Stone," he recalls, "but he never came around."

Yet it is neither his technical proficiency nor architectural acuity, nor even a combination of these, that makes his photography exceptional. Rather it is his judgment, his sense of relative values, given the severe limitations of the architectural photographer's possibilities, that distinguish his work from most others'. "A photographer's responsibility is great to the 99 percent of the people who know a building only through my eyes," says Stoller. "I don't know how successful I am in measuring up to that responsibility, but I do worry about showing an honest view of a building. I'm not that concerned about showing the failures of the building, but to show it from the point of view of what the architect is trying to do."

Stoller was the first in his profession to be given the Architectural Photography Medal by the AIA, in 1961. His career has become doubly significant at today's turning point in the nature and direction of American architecture, inasmuch as the greater part of his work documents the buildings done by the great and near-great form-makers, so called, of the Modern Movement. A Stoller exhibition assembled by the Max Protetch Gallery in New York is comprised of architecture by Wright, Mies, Gropius, Aalto, Pei, Eero Saarinen and others. This exhibition was roundly praised by New York's critics and has recently been given a similar reception at the Minneapolis Institute of Arts.

The views expressed by Stoller on the following pages were excerpted from conversation between him and *AM's* editor.

—William Houseman

On Seeing Architecture

"I come to a building. It is a new building and I have never seen it before. I have learned over the years that the most serious mistake I can make is to get out my camera and start making photographs.

It is important first to understand the building: to know it, to walk around it, to see how the spaces relate to each other. It is just as important to understand how these spaces relate to their surroundings, how the building acts as an incident in the landscape or city scape.

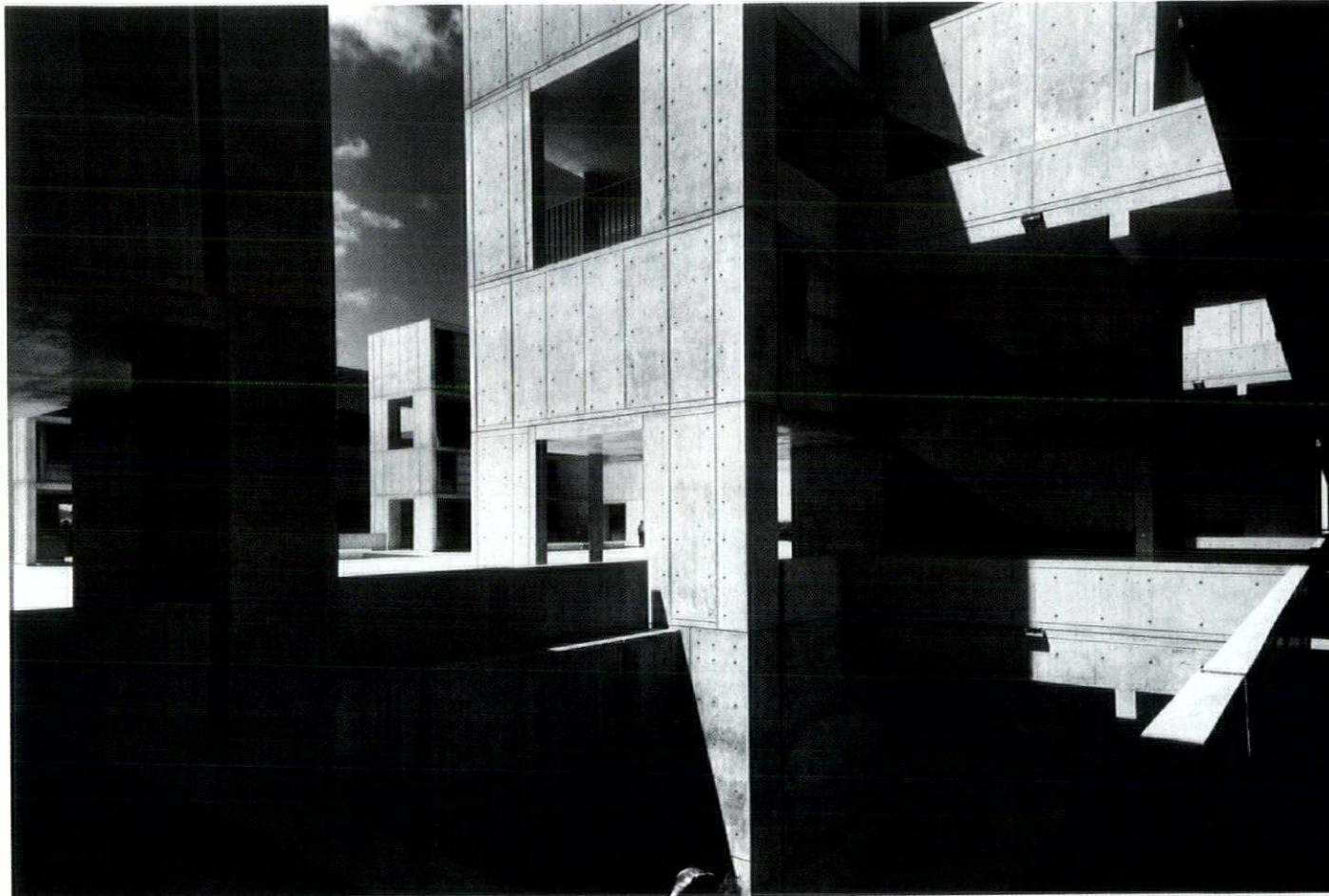
When I don't try to understand a building but instead start taking pictures immediately, these first pictures are almost always useless. They may be attractive picture postcards, but they have no value for me since they are not useful in the whole sequence of spatial events associated with architecture. I say *sequence* because experiencing architecture is not a single, static activity.

The visitor to a building enters a space and his antenna are waving. He's conscious of things happening around him, because space

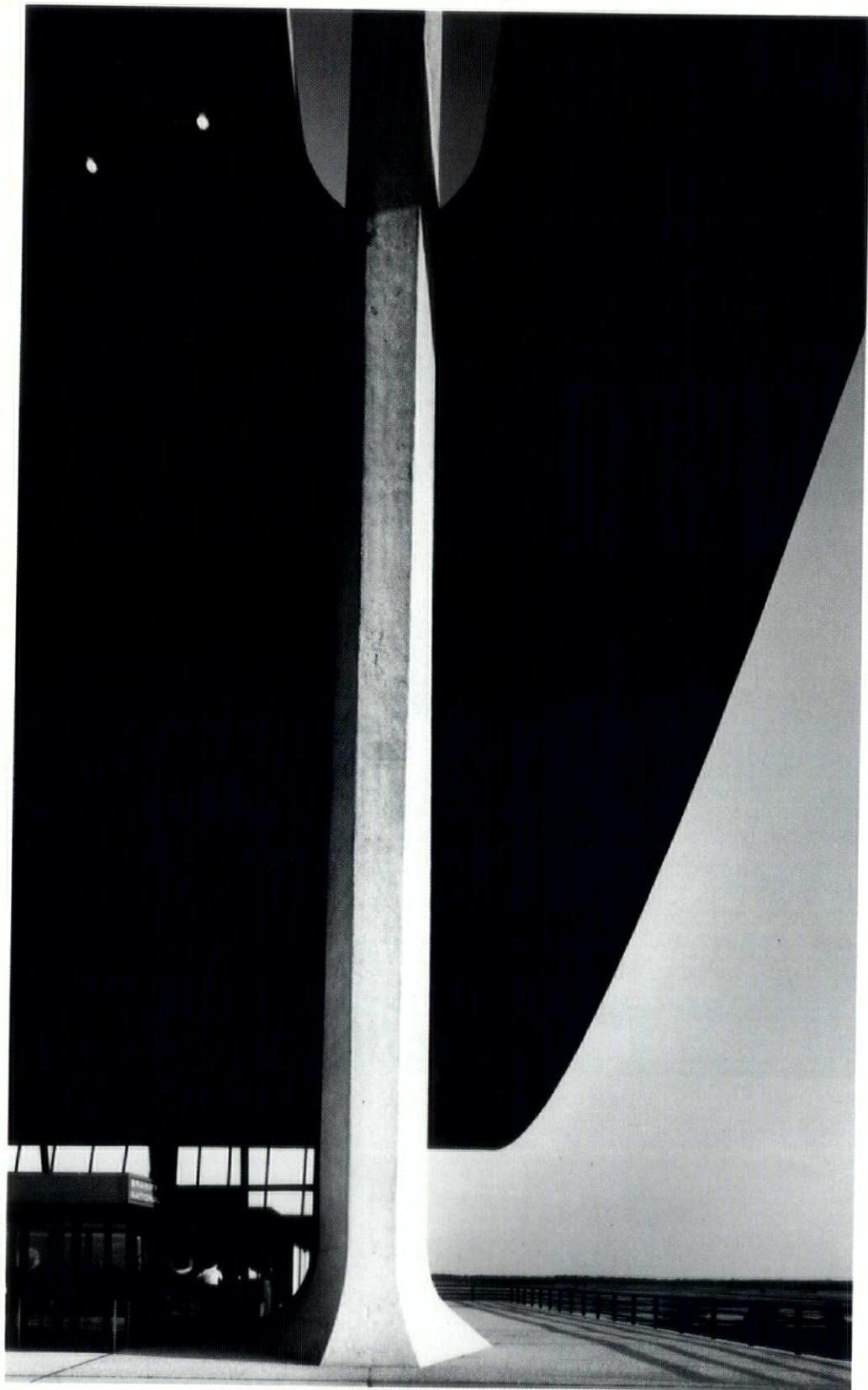
is not just a visual encounter. You may hear water splashing somewhere, or the sound of traffic or music or people talking. Because of the way sound reverberates, even a blind person can sense space as something tangible and significant.

I recently visited a house I didn't like at first, even though I realized it was quite sensitively designed. Later I saw that the architect was very skillful in how he led you along: there was remarkable light and suddenly, after coming up to the main living level, you dis-

cover an atrium; and within the atrium there is a waterfall which fills the whole place with sound. The interior has many natural wood surfaces, and you are able to smell the wood. Since it is a Japanese house, you take off your shoes. You immediately feel the difference between the polished wood floor and textured tatami. All of these things work on you. They add up to a quality of life carefully orchestrated to capture all of the senses."



*Louis Kahn
Salk Institute for Biological Research, 1977
La Jolla, California*



Eero Saarinen
Terminal Building, Dulles International Airport, 1963
Chantilly, Virginia

On the difference between a photograph and the real thing

"What I am trying to do is to reduce a three-dimensional experience to a two-dimensional piece of paper. But as a photographer, I know this is almost impossible to do.

Writing, by contrast, is different. Writing is successful when it takes the abstract or the general and brings it home to a person in terms of his own experience. Such

writing really makes the person feel and understand what the writer is talking about.

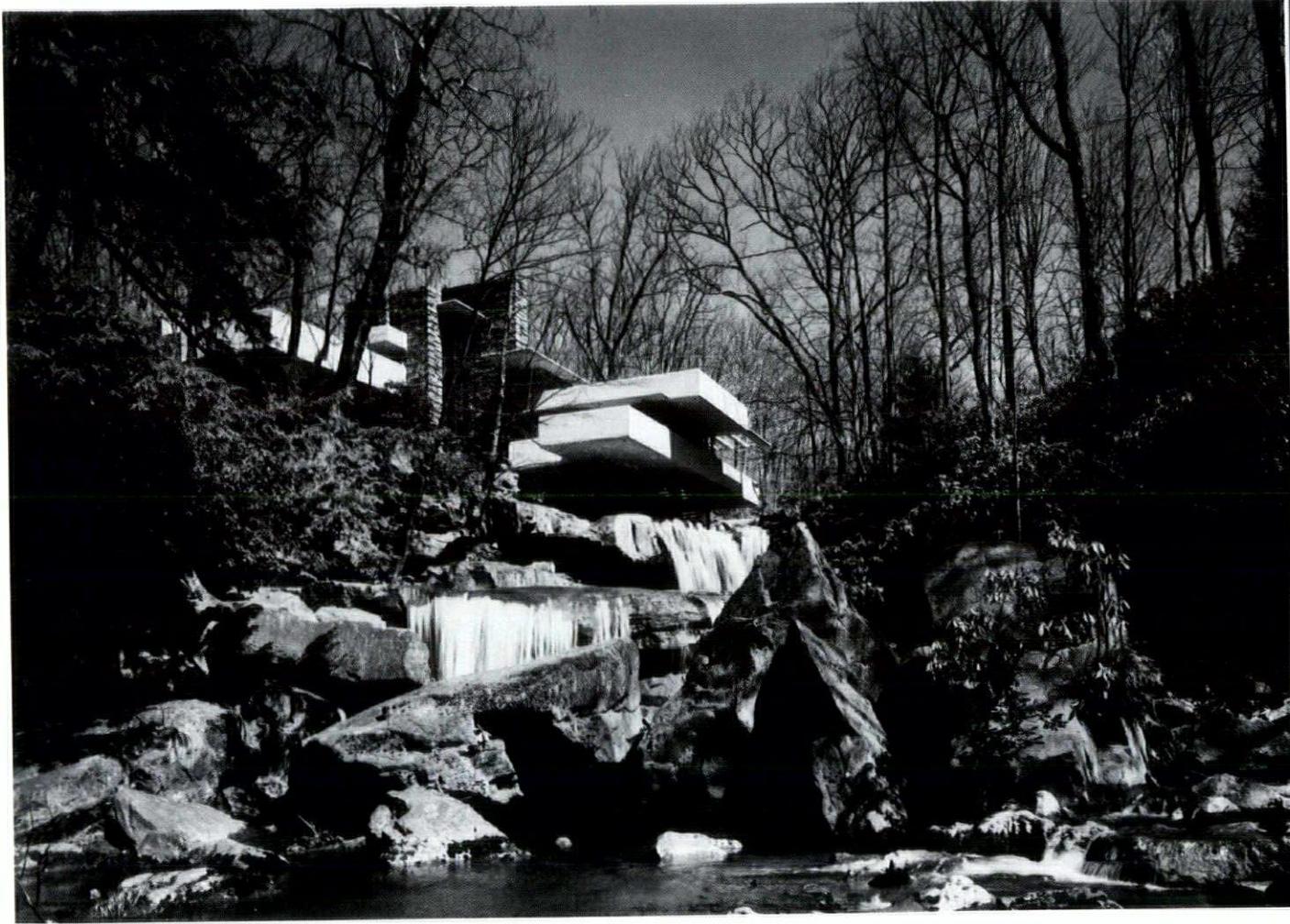
A photograph is just the opposite. It will show you a specific situation, and if it's a great photograph it will make a general statement. Somebody once said to me in jest, 'A word is worth a thousand pictures.' Then he challenged me. 'War,' he

said. 'Show me a picture that says war.' I remembered, as many would, the photograph of the little Chinese baby, bloody and crying, sitting in the midst of devastation by some railroad tracks. A very specific situation that makes a vast general statement. So it is with all great pictures.

In architecture, I don't believe you can think in terms of individual pictures. If it is

a great work of architecture that you are photographing, no single photograph will capture that greatness. One can do a good job for a particular space, if the viewer is interested in that space. But it will be a limited and limiting experience.

I have been criticized for showing buildings to their best advantage. My response is always that I am not inter-



Frank Lloyd Wright
Falling Water, 1936
Bear Run, Pennsylvania

sted in failures. I am interested in progress. I am concerned with showing how well an architect succeeded in doing what he wanted to do. The fact that he didn't succeed entirely may be due to many factors, but they are not important. Actually, the great architects succeed more often than the lesser ones because, for one thing, they are just more damned

persistent. And, always, they are highly intelligent. But even among the great ones there are sometimes conditions under which they don't make it.

Among all of the buildings Frank Lloyd Wright has done, some just didn't work out. And yet I have never seen anything he did that failed to make a statement to me, that did not somehow of-

fer a possibility to me as a photographer. These included buildings he'd given up on, buildings the client had ruined by covering the windows or planting stuff in the wrong places.

I believe it's important to ask yourself, 'What was the guy trying to do?' The fact that you know there's an underground spring below one corner that caused the build-

ing to settle, or that the roof leaks—that's not important to me as a photographer of architecture. Nothing is ever a one hundred percent success. I've walked jobs with some gifted architects who would point out the mistakes and how they would do things differently again."



On houses

"People who are overly sensitive to the social aspects of housing keep saying the individual house, free-standing with space all around it, is fast becoming an anomaly. They say the world is too crowded to house families in single buildings. We have also heard architects, some of them smart enough to know better, say, 'The house is no longer pertinent.'

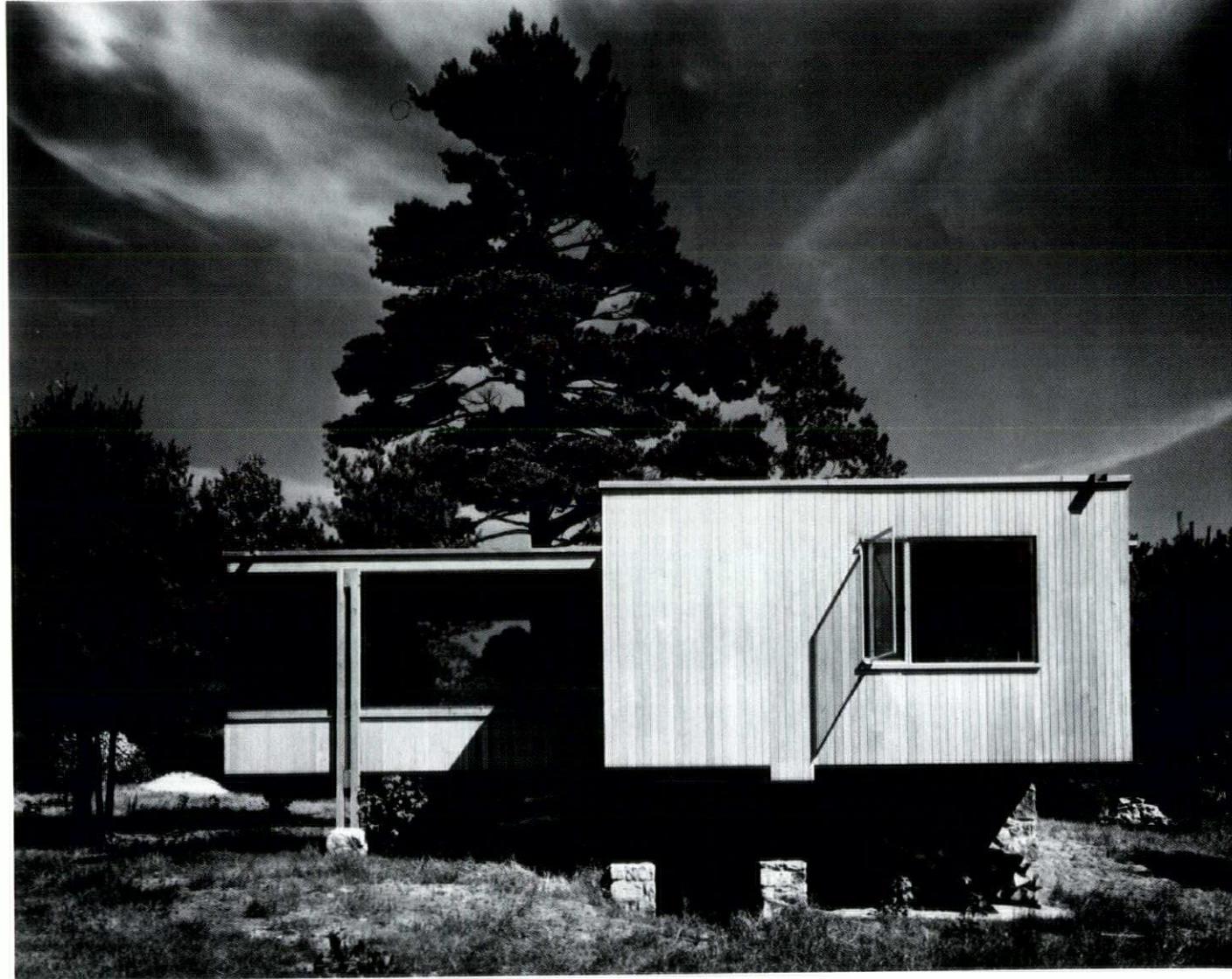
I believe they are wrong, because a house is really a measure of a person's aspirations. If given a choice, I think almost anybody would rather live in an individual house than in a tenement, or a multi-story apartment building.

As far as the architect is concerned, the house is the basic challenge, just as the chair is the furniture designer's basic challenge. The

houses an architect designs are always a key to his outlook, his point of view, because everything he has to say he can say in the design of a house. And how many ways are there to design a house? As an architectural statement, the house has little or nothing left to say that hasn't been said before. So the architect tries to say what's already been said a little differently. I find it ter-

ribly interesting to see how various designers solve the same problem. The house is a useful standard of measurement, because I don't think there has ever been an architect who hasn't started out, or hasn't wished to start out, by designing one. As an exercise, it is to the architect what the female nude is to the artist.

Designing a house is a tremendous responsibility, es-



Walter Gropius and Marcel Breuer
Chamberlain Cottage, 1940
Wayland, Massachusetts

ecially when you don't have the disciplining influences of a client. I know any architects who have one rather awful houses for themselves. Mies never built himself a house. The furniture he sat in was just the old-fashioned overuffed kind of furniture you can imagine. He may have had one or two of his chairs around, but I don't think he ever used them. Eero Saari-

nen never built a house for himself.

Oh, sure, Wright built the Taliesins, but he never finished them. He was rebuilding them until the day he died. Correcting and changing. As I walked around his places with him, he was honest enough to point out places where he's failed, things that would have to be re-done. He never did anything for himself that

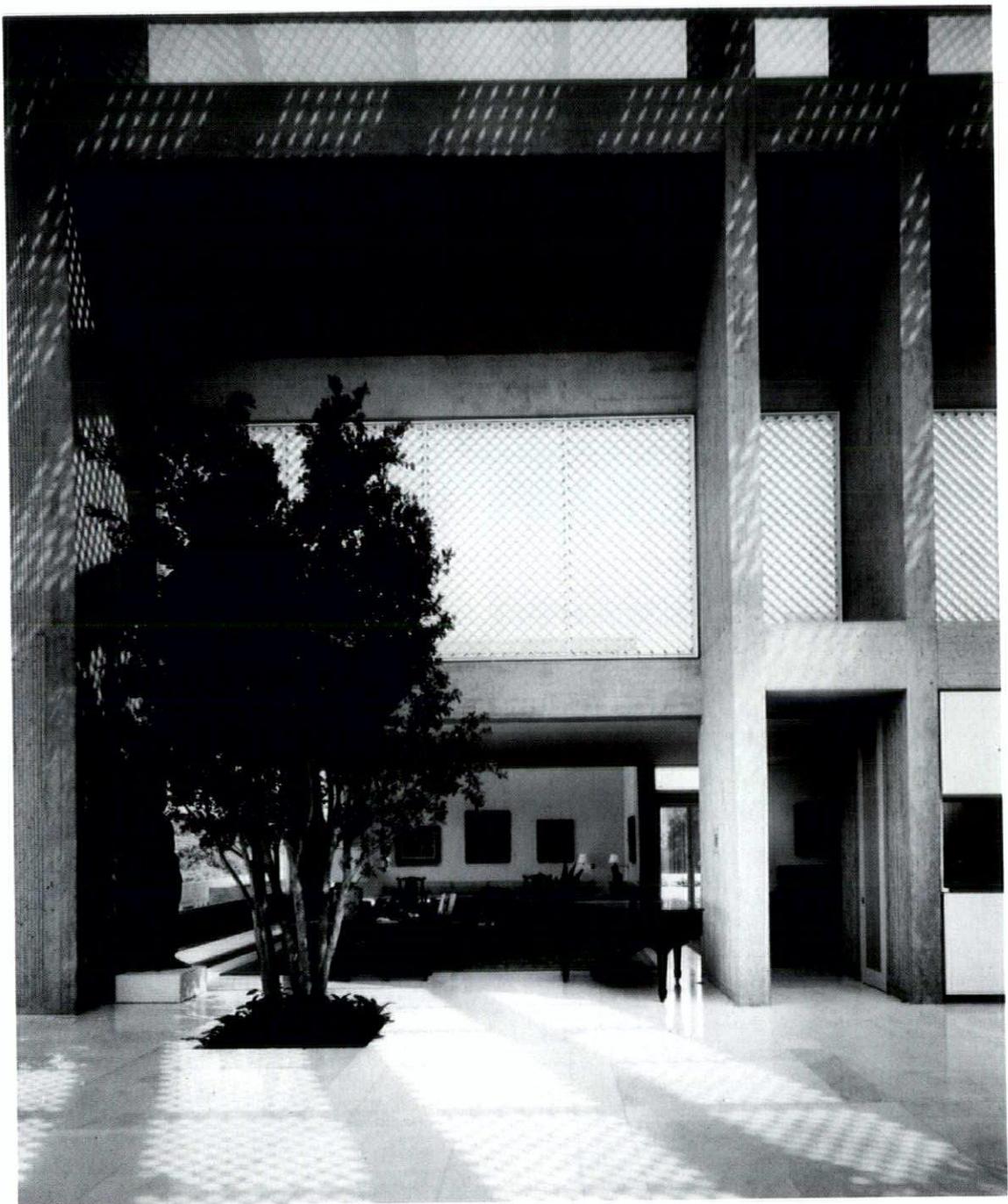
was as successful as Falling Water, although he couldn't design anything without making it a real statement.

Of course, different architects worry about different things. In general, modern architects have tried to solve each problem as they come to it, when in fact the really successful building details are a synthesis of years and even centuries of trial, error and experience. I am amazed

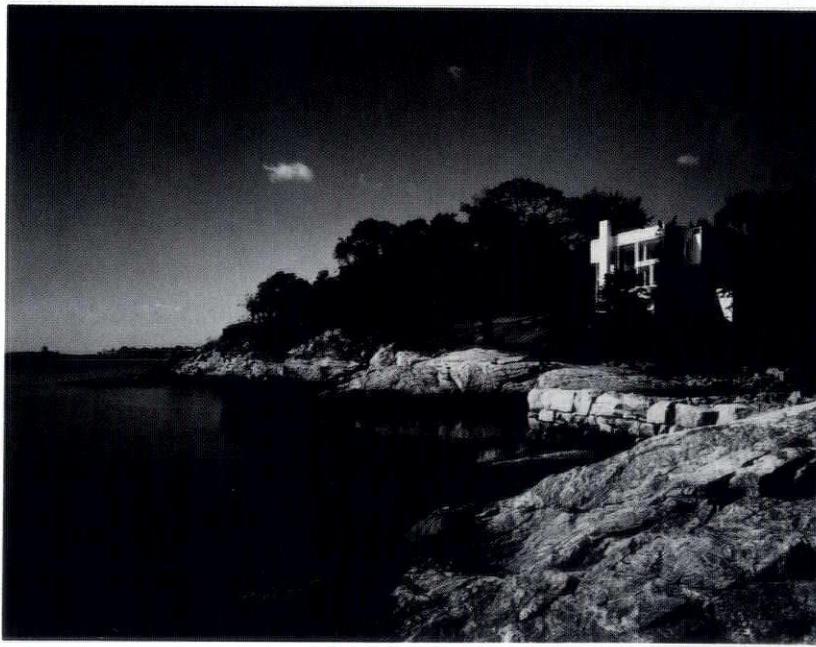
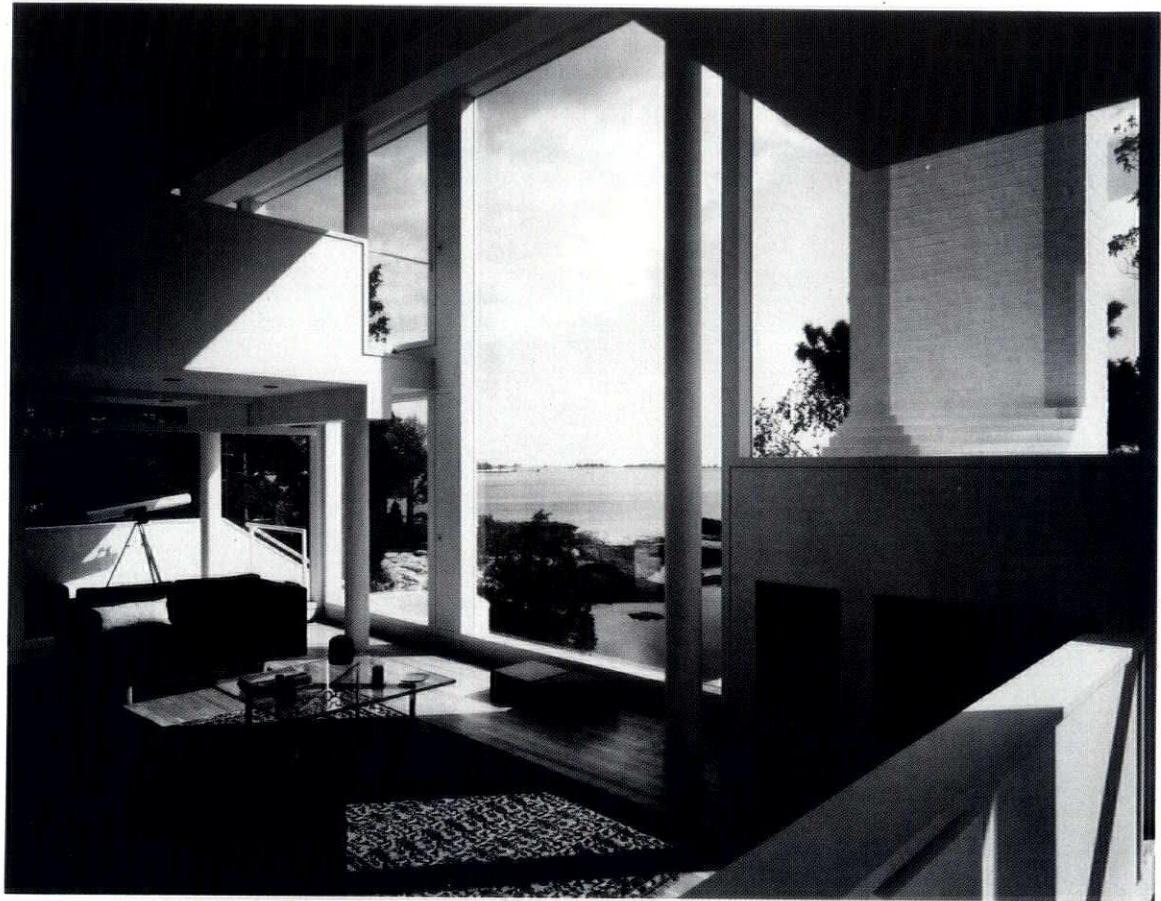
at how much we can learn from a traditional house. I built our own family house and all of the details were devised by me. Later I began to see how much better it would have been if I'd just been satisfied with traditional details—and the reasons for those details. Right now, we have a hard time heating it, keeping it dry. In a traditional house, all such problems are solved."



*Louis Kahn
Bernap Post house, 1966
Philadelphia, Pennsylvania*



I. M. Pei
Tandy house, 1970
Texas



Richard Meier
Smith house, 1967
Connecticut

On people in photographs

"I have often been criticized for photographing spaces without people. I have been told, 'A space must have people. If it doesn't, it doesn't mean anything.' This, I believe, is one of those journalistic biases that ignores the nature of photography. The photograph is not reality. The minute you put a person in a photograph, that person becomes the center of interest. If there is a super graphic in a setting, that becomes the center of attraction—even though you might not pay it

the slightest attention if you were actually present in the scene captured in a photograph. Your eye might pass it by in preference for something more exciting, possibly the space itself.

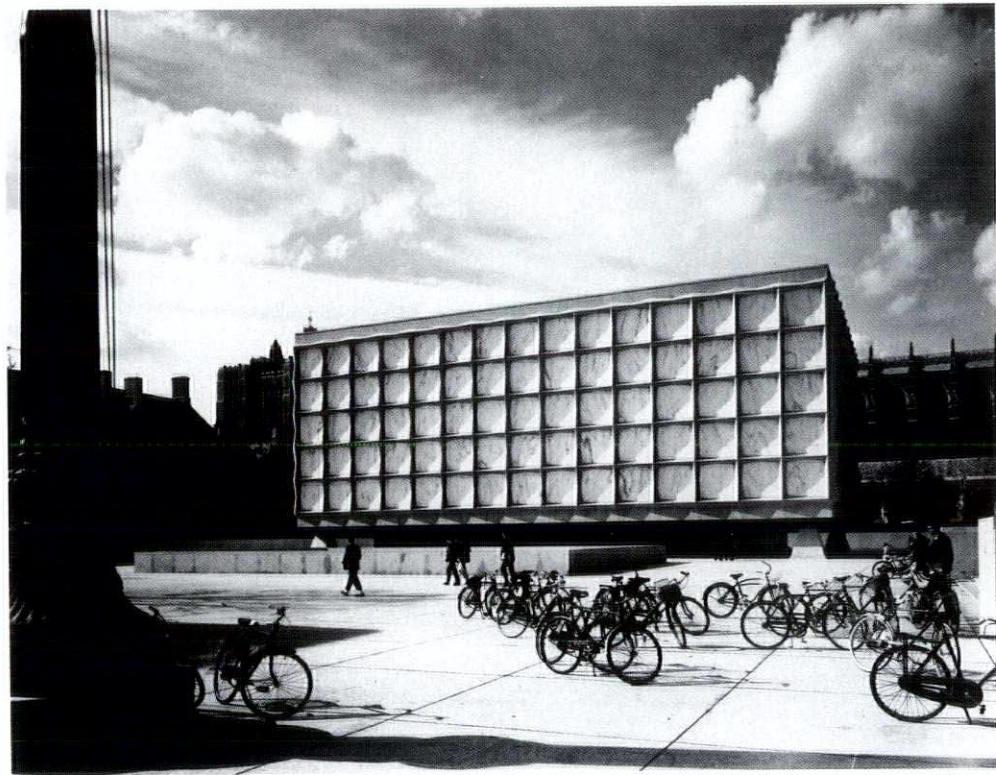
Space is the important ingredient. And if it's a good space, it should have scale. Of course, there are settings which do need people when you are photographing because of a very unfamiliar scale. Even in photographs, the eye will do things you are not conscious of; it will pick up a window or a chair

or doorway and immediately give the scale away.

While you are most often better off to photograph a space without people, some architecture is meant to be populated at all times. The new East Wing of the National Gallery in Washington is such a place. It's an entirely theatrical experience, with people constantly moving about every which way. Paul Rudolph is very good at designing theatrical settings. I would like to see someone give him a shopping mall to do. He could

make an exhilarating experience of going shopping, which is what it should be.

The people in a photograph are much more distracting than they would be in the actual photographed setting. It's like the difference between a person who wears a hearing aid and one who doesn't. When a person wearing a hearing aid enters a crowded room, it's bedlam because the hearing aid is not selective. The person who doesn't wear a hearing aid can be quite comfortable in the same room, because



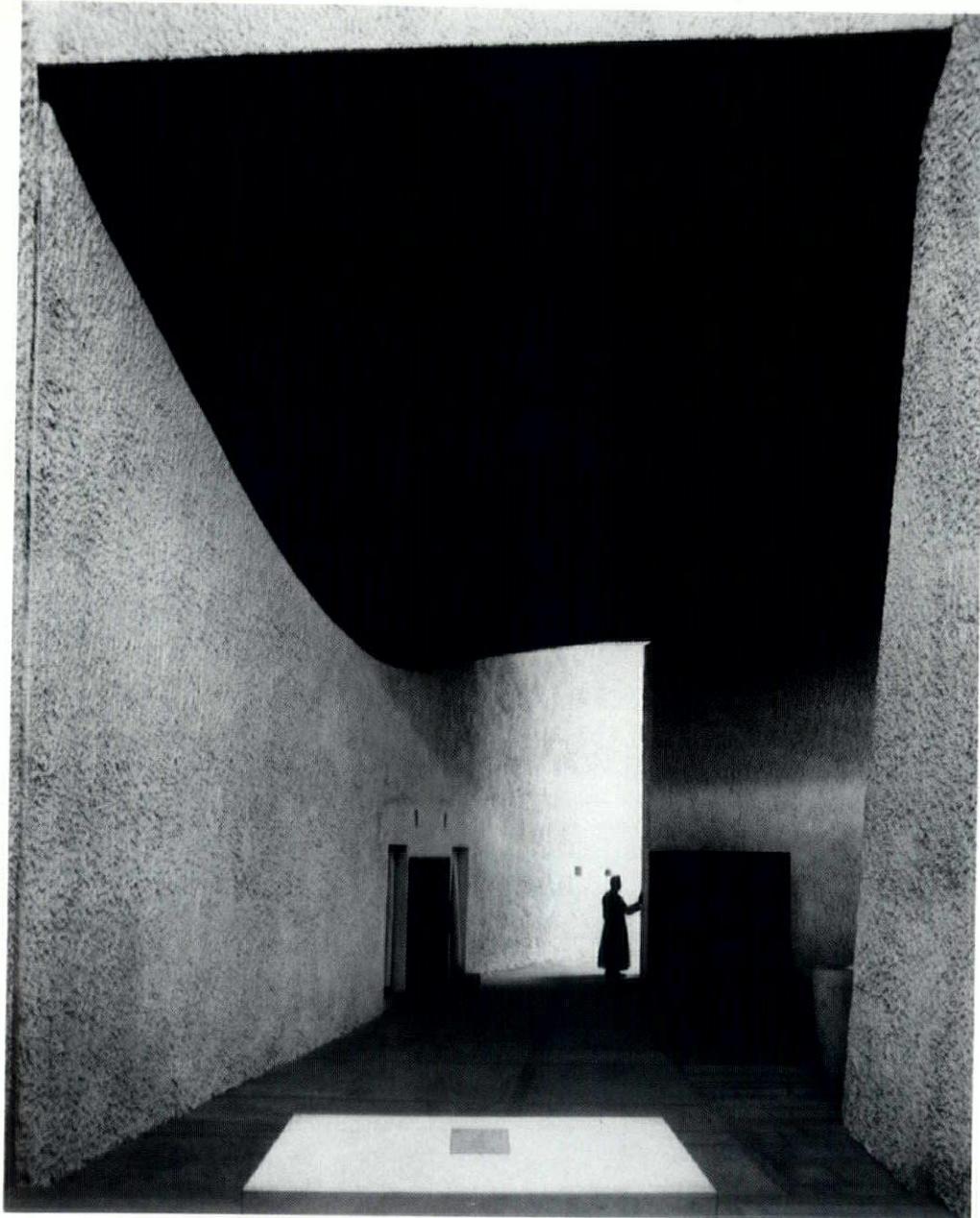
Skidmore Owings Merrill
Yale University Rare Book Library, 1969
New Haven, Connecticut

selects and listens to the
inds he wants to hear.
d that's the way it is with
photograph. Unless you
ve a big, powerful space
which the movement and
stling of people is integral
that space's purpose, peo-
tend to get in the way.
en people intercept your
in, say, a living room or
equence of several rooms,
u not only become con-
ous of them but you also
gin to wonder about them.
he viewer is a woman
'll wonder about the
my hairdo or slightly out
of fashion dress.

A dated photograph can
be devastating in a magazine
feature, of course, but in the
long run it shouldn't bother
you. I think some of the pho-
tographs I most enjoy look-
ing at are those in the old
books that used to lie
around in architects' offices.
They were source material
for Venetian palazzos and
such. The exposures were so
long that everybody moved
and you couldn't make out
anything except the backs of
the men who were standing
in the pissoirs."

On LeCorbusier

"Before I went to Ron-
champ to make some photo-
graphs for the Museum of
Modern Art, I asked Corbu-
sier if he would help by
making arrangements for
me. He said he would not
help me in any way, unless
the Museum bought at least
one or two of his paintings. I
thought this was terribly in-
teresting. Here was Le-
Corbusier wishing to be
known as a painter. Most
painters I know would like
to be known as architects."



LeCorbusier
Notre Dame de Haut, 1955
Ronchamp, France

On the great form-makers

"What are the common characteristics of great architects? I say they will vary with the times, because at certain points in history we are ready for certain things. We were ready in the early part of this century—apparently because of the patterns of society and the development of significant building techniques—for a whole new series of forms to express those patterns and techniques. Certainly no individual artist can shape the times. The best one can do is to give form to the forces of the times, and those forms in

turn express the forces.

So the great form-makers came along. They were influenced by the emerging forces. The great ones were Wright, LeCorbusier, Mies, Louis Kahn, *maybe*, and Aalto. Aalto was probably the most humanistic of the group. He never allowed himself to be completely taken in by the formalism of the so-called International Style.

Now if what the great form-makers create is valid, it will be responded to by the contemporary architects. And the manner in which

they respond will communicate whether they truly understand the implications of these forms; that is, what's behind them, or whether they, the architects, are merely titillated by the forms as such.

We all remember when everybody was doing arches. And vaults. A measure of how successful the imitation of such forms may be is simply how well they solve a particular problem with an appropriate solution. We sometimes forget that you can somehow live in almost any kind of a building. The

human being is almost infinitely adaptable. He can even live with a rather ridiculous contrivance called false teeth in his mouth. You can't be much more adaptable than that.

Sometimes the architect is superficially excited by the new forms. They become fashionable. But no matter how little they may be understood as they are exploited, the history of an era is always shown through the product of the forces that animated it. And we ultimately come to the end of a era; most agree that the era



*Ludwig Mies van der Rohe and Philip Johnson
Seagram Building, 1958
New York City*

great form-makers is now ending. What should happen theoretically at this point is the arrival of a consensus at the statement has been made. In short, the direction has been pointed out as to how the various economic, structural, material and other requirements are to be solved.

There is no question, for example, that the skyscraper for better or worse, a me supporting a curtain wall. It now happens that glass wall is out of date, so you get a metal wall or a panel wall. But it is still

a curtain wall. The forms have been completed. Embedded in the history of the era now ending are not only architectural forms but also those of the freer, less constricted art forms.

I suspect that the first of them to set off the Twentieth Century forces was poetry. James Joyce and others. Then came painting: abstract expressionism. And then probably music. Architecture, which is a heavily constricted, loaded-down cultural medium, may just now be entering the scene where James Joyce and po-

etry came in a half century ago.

Maybe post-modernism is it—the new thing! I hope not, but who is to say I am right in my insistence on order and sensibility? What is order? What is sense?"



Alvar Aalto
Finnish Pavilion, New York World's Fair, 1939
New York City

On Frank Lloyd Wright

"Frank Lloyd Wright wanted to be known as a great universal thinker and a fine musician. He played a rather heavy-handed piano and claimed that the music he played was all of his own composition. It sounded vaguely Wagnerian. He was also very fond of the cello. One way you could always get into Taliesin, and even gain a scholarship, was if you happened to be a cellist.

His feeling for music was genuine. There were some terrible winters at Taliesin, before they even had Taliesin West, when the Wrights were having such a tough time that they couldn't buy enough coal to keep the place heated. I believe he was doing the original Johnson Wax project, but they were freezing. He finally got a big check and immediately went out and bought a

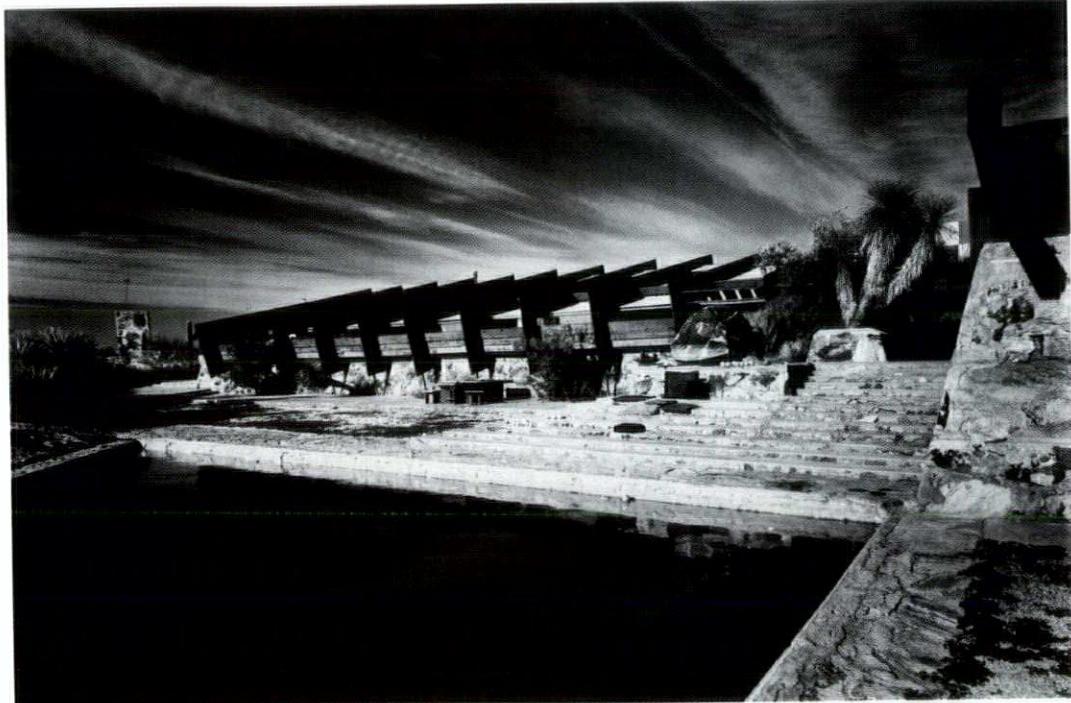
piano. He would sit at it and make noises.

But, of course, he truly felt that architecture was the Mother Art, and that everything else served it. He was a great architect, but he could have been a great anything—and he knew it.

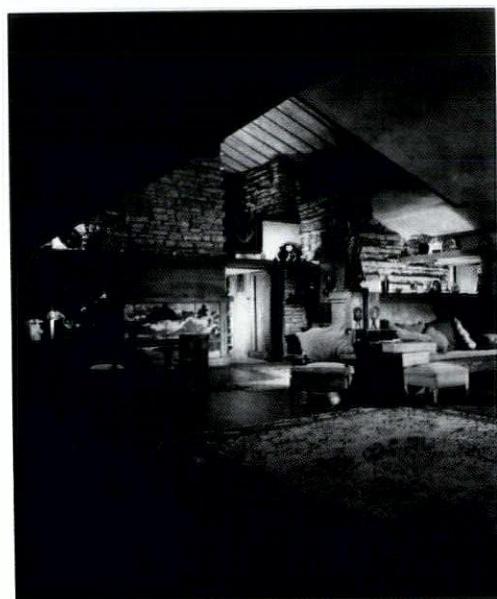
"You know, I could have been a doctor, don't you, Ezra?" he once remarked. "Nothing to that. So many of these doctors are fools just

interested in making money. If I were just interested in making money, I could have made all of the money in the world. Isn't that right?"

"Yes, Mr. Wright." And I believed him, because he was the only certified genius I ever worked for, or with, or observed. He taught me very early, despite what he told everybody else, that the difference between the genius and everybody else is that



Frank Lloyd Wright
Taliesin West, 1938
Scottsdale, Arizona



Frank Lloyd Wright
Taliesin East, begun 1911
Spring Green, Wisconsin

genius 'just goes on and on' when everybody would have settled for a long time ago. The genius ultimately settles, too, but he's never satisfied. The point of satisfaction, where finally settles, is 'way up there, very high above everybody else. And it is a very lonely place, because there is nobody up there whose criticism you can trust. That's why Wright was

arrogant. He'd look around and see these things, these opportunities, all around him—completely missed. And he knew that he could have done fantastically better. But this great arrogance, I feel sure, was also a pose with him. Nobody's *that* arrogant!

When I was alone with him, I used to wonder. One evening we sat there. He had come back from England,

where he'd been given this medal. The Queen had congratulated him. Well, it was absolutely contrary to everything he stood for. Yet he was so proud. What sort of insecurity, I wondered, drives this man? And so it is with architects."



Frank Lloyd Wright
Guggenheim Museum, 1959
New York City



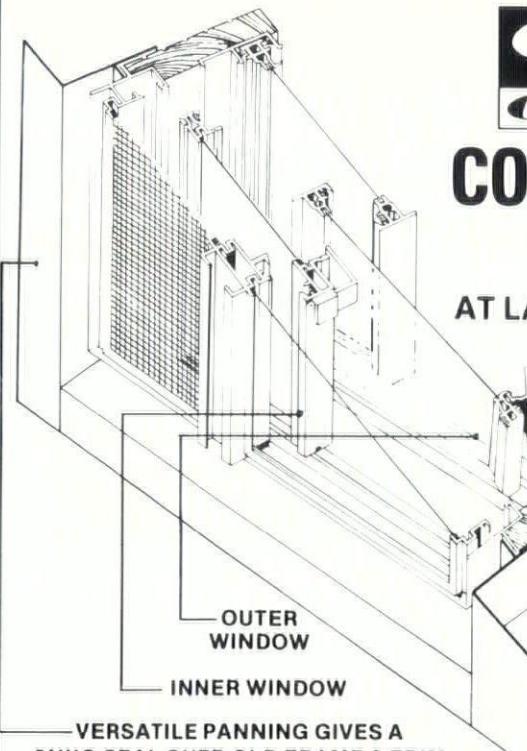
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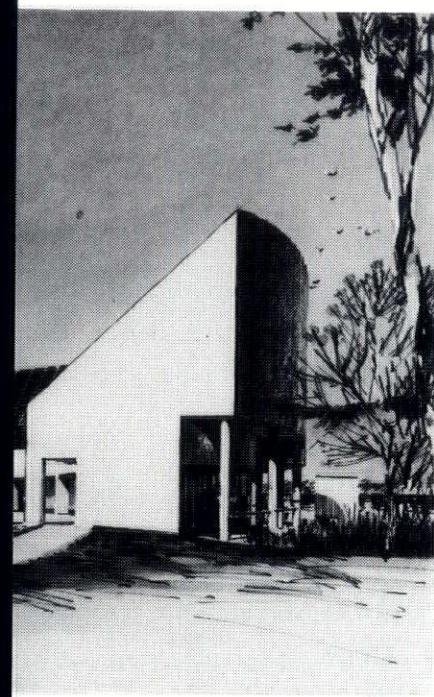
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The Building Is A Fountain

Two years ago, the Winona County Historical Society asked Ellerbe, Associates, Inc., to design a Mississippi River Interpretive Center which would re-establish Winona's focus on the river. Historically, the Mississippi had been central to the life of the city as a transportation corridor, power source and a focal point for the city's social life. The program called for an interpretive center which would not only symbolically express the relationship between Winona and the Mississippi, but provide a hands-on education in the geography, history, biology, economy and culture of the upper Mississippi River basin.

Ellerbe Associates held an in-house competition to select a design for the \$5.1 million dollar project, the result of which is now under construction. The city's relationship to the Mississippi is emphasized by using river water to cool the new facility. Water from the river below will be pumped onto the steeply pitched roof where it will cascade forward into a reflecting pool in front of the building. Thus the entire structure will become a public fountain. The dead air space immediately beneath the roof will be cooled by the water and circulated throughout the Center. Similarly, during the winter months, solar gain through the roof will provide warm air for heating. The plans for the Interpretive Center also call for the development of wind generators to be located north of the building and a hydroelectric generator on the river.



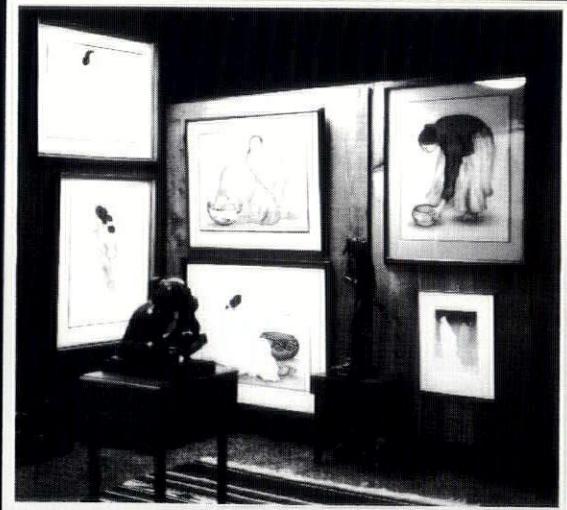
The first phase of construction includes the reflecting pool and the building foundation and will be completed this summer. The second phase will begin once the Winona County Historical Society is assured of adequate funding.

Wood Will Heat New School

A silo on a school site? That is part of the plan for a new Bemidji Middle School now being designed by Hammel, Green and Abrahamson (HGA), Inc., Minneapolis. The 50' by 25' silo will be one component of a wood-burning boiler to be installed for heat generation—the second of its type in a Minnesota school. The silo will be a poured concrete structure, clad with a brick skin.

Project architect, Kurt Rogness, AIA, said HGA is pleased at the potential savings for the school in fuel costs. According to Rogness, the cost of installing the system is estimated at \$438,000, with an estimated payback period of from six to eight years. A local plant will provide the wood chips for \$6 a ton—the cost of delivery. During light load times, the wood-burning boiler will be supplemented by a gas or oil-fired boiler.

Minnesota Energy Agency assistant director, Ron Visness, worked with the school district to determine the practicability of a wood-burning system for the new middle school. He said the model for the Bemidji system is a wood-burning boiler which has been operating for the past three seasons at a Grand Marais



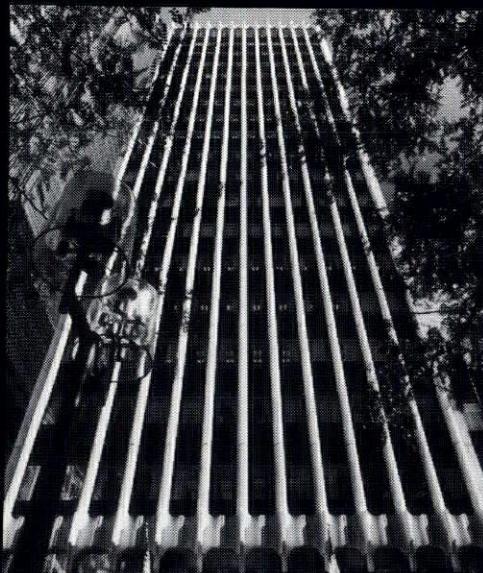
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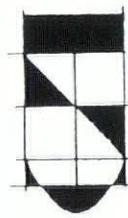
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school. He said the Grand Marais boiler is functional but not very pretty and described the HGA design as a "Cadillac."

Visness said he does not think the wood-burning boiler will contribute to air pollution in the Bemidji area. "A well-designed boiler running at full load will burn the stuff pretty efficiently," he said.

The Bemidji Middle School is scheduled to be completed in August, 1982, is part of a \$14.6 million construction plan to build a middle and an elementary school to serve students in the 200 square mile area.

Kansas Wants a Fence

Fencing in the prairie is nothing new, but this time the purpose is to recreate its wildness rather than domesticate it.

The Grassland Heritage Foundation is raising money to build ten miles of fence around sections of the Konza Prairie Research Natural Area in the Flint Hills of eastern Kansas. According to Sally Delwiche, the executive director of the Foundation, the fences will enclose study sites where biologists will compare the effects of cattle grazing with the effects of the native grazers—bison, buffalo, and antelope—on the prairie.

Tallgrass prairie once covered 100,000 square miles of the Midwest, including western Minnesota. Much of it was plowed under by the pioneer settlers, who found the soil ideally suited for growing corn and soybeans. What is now the Konza Prairie Research Natural Area was a cattle ranch and had never been plowed when the Nature Conservancy purchased it in the 1970s as part of its efforts to preserve areas of natural diversity. Its 8,616 acres represent a significant portion of the remaining tallgrass prairie. The Nature Conservancy supplied the land to Kansas State University (KSU) for ecological research and education.

Dr. Lloyd C. Hulbert, a biology professor at KSU, is directing the Konza Prairie research. According to Dr. Hulbert, the primary reason for introducing the native grazers is to return a portion of the tallgrass prairie to as close to its "pre-settlement condition" as possible.

"By comparing the differences we hope to find out why the prairie has been self-sustaining over a long period of time. Some agricultural fields have been ruined in twenty, fifty and one hundred years. I think by learning more about the natural support system we can use those principles to improve our management of human support systems," Hulbert said.

So far, \$59,000 has been raised—

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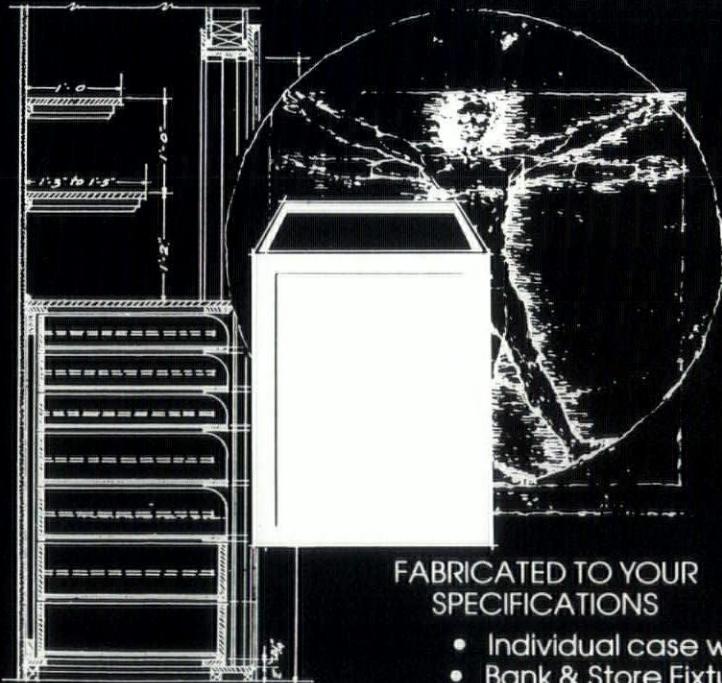
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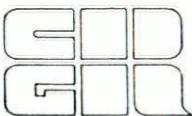
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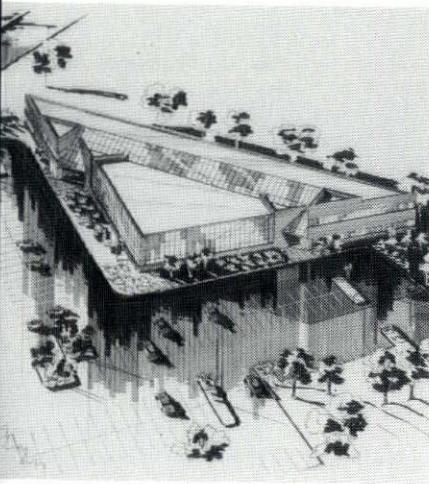
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about half the amount needed—to purchase the fence. Those interested in this research can contact Delwiche at the Grassland Heritage Foundation, 5450 Buena Vista, Shawnee Mission, Kansas, 66205.



Spec Office Building to Use the Sun

Passive solar energy considerations have shaped the design of a new office building now under construction in Brooklyn Park, Minnesota, at the intersection of Interstate 94 and Boone Avenue North. It is the first building to go up in Northland Park, a new 375-acre commercial industrial park.

To capitalize on the southern orientation of the site, M. Thomas Hall Architects of St. Louis has designed a triangular building with a substantial mount of glass on its southeast and southwest sides. The north side will be almost fortress-like with a minimum number of windows facing the winter winds.

One of the building's more striking features is a great sloping glass "sky-vall" on the south facade. It will cover an interior atrium running the full 360° width of the building. Every office unit will open directly onto it.

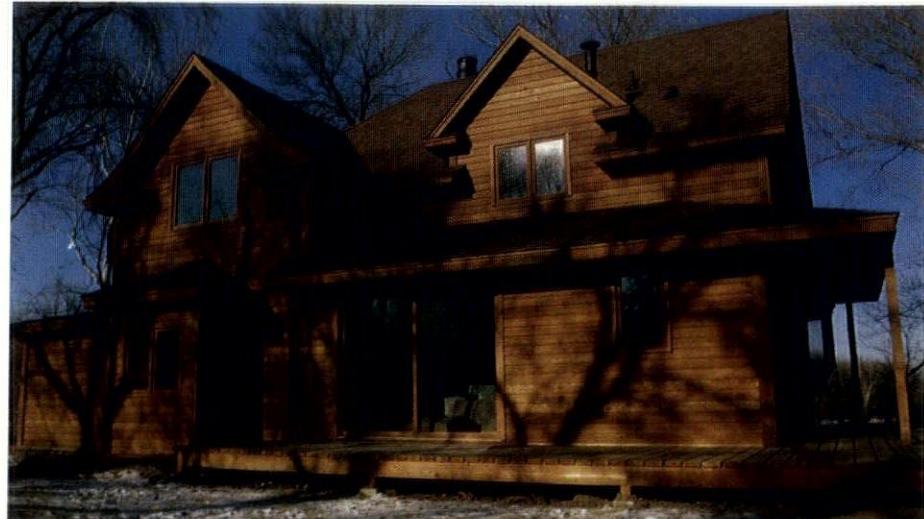
"We've tried to include in its design some basics of building that we've always known, but frankly forgot about during the period of cheap energy," Hall said. "There is certainly nothing exotic about orienting a building to the sun, trying to shelter the interior from the cold and the wind, and introducing as much natural light as possible into the interior."

Hall added that these basic elements of passive solar design will be combined with energy-saving heating, ventilating and air conditioning systems.

Completion of the building is scheduled for early summer, according to James Stuebner, president of Northland Development Company, the owner and general contractor for the project.



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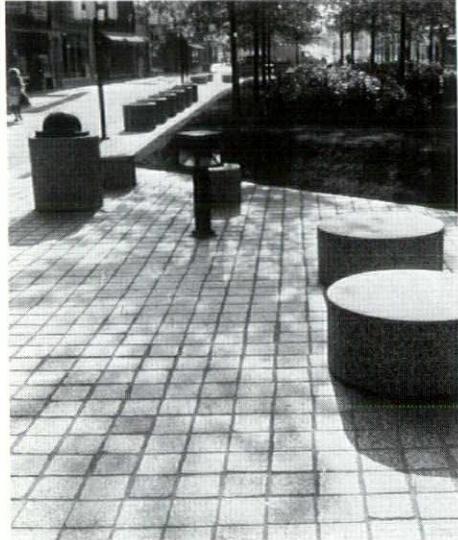
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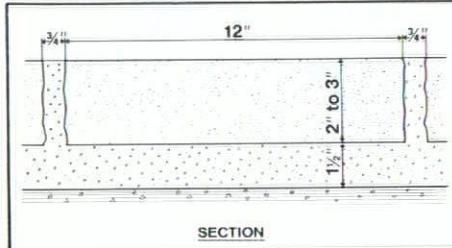
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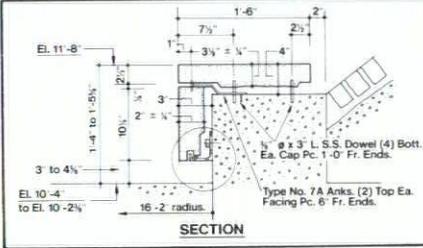
Architect: Joe Karr & Associates, Chicago, IL
Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA
Project Architect: Vincent Maiello, Philadelphia, PA



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Twelve architects from the Upper Midwest were invested into the College of Fellows of the American Institute of Architects at the recent AIA national convention in Minneapolis.

To be selected, an individual must be a member of the AIA for a minimum of ten years and have made a significant contribution to the profession in an area such as architectural practice, the science of construction, design, education, historic preservation, public service, research or urban design. Except for the Gold Medal, it is the highest honor bestowed by the Institute.

The following twelve architects are among ninety-one honored this year: Stanley N. Allen, Chicago, IL; John D. Bloodgood, Des Moines, IA; Roger Diamant, Chicago, IL; Richard Faricy, St. Paul, MN; Curtis H. Green, St. Paul, MN; Andrew L. Heard, Chicago, IL; Thomas H. Hodne, Jr., Minneapolis, MN; Bernard Jacob, Minneapolis, MN; Rudard A. Jones, Urbana, IL; Charles F. Murphy, Jr., Chicago, IL; Douglas F. Schroeder, Chicago, IL; and Rodney H. Wright, Osseo, IL.

The members of the jury who selected the 1981 Fellows included chairman Ehrman B. Mitchell, Jr., FAIA, Philadelphia; H. Samuel Kruse, FAIA, Miami; Arch R. Winter, FAIA, Mobile, AL; Hugh Newell Jacobsen, FAIA, Washington, D.C.; Whitson W. Cox, FAIA, Sacramento; Sarah P. Harkness, FAIA, Cambridge, MA; and, Lorenzo D. Williams, FAIA, Minneapolis.

Arts Grants Announced

On May 14, the Metropolitan Council approved \$112,996 in grants for 28 arts projects in the Twin Cities Metropolitan Area. The awards were based on several criteria: the merit of the project or service, its artistic quality, the artist's ability to accomplish the project, and a demonstrated need for it.

The following projects received funds: *Minneapolis: Artspace Reuse Project, Inc.*, \$4,500; *At the Foot of the Mountain*, \$5,000; *Brass Tacks Theatre Collective*, \$2,548; *Forecast Gallery*, \$6,000; *Illusion Theater, Hennepin Center for the Arts*, \$1,355; *Indian Music Society*, \$2,548; *Pasticcio Dance Ensemble, Inc.*, \$2,385; *Pat Moriarity Quartet*, \$930; *Performers' Ensemble*, \$5,000; *Pillsbury-Waite Neighborhood Services*, \$4,750; *sforzando Ensemble*, *MacPhail Center for the Arts*, \$6,000; *Theatre de la Jeune Lune*, \$4,740; *University Community Video, Inc.*, \$3,522; and, *Womanswork*, \$5,100.

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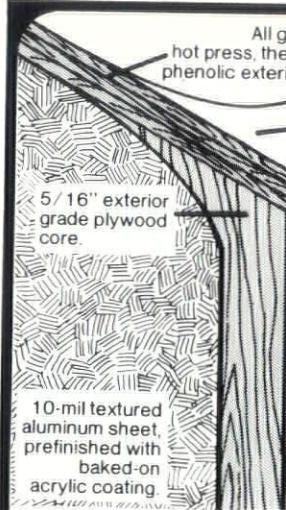
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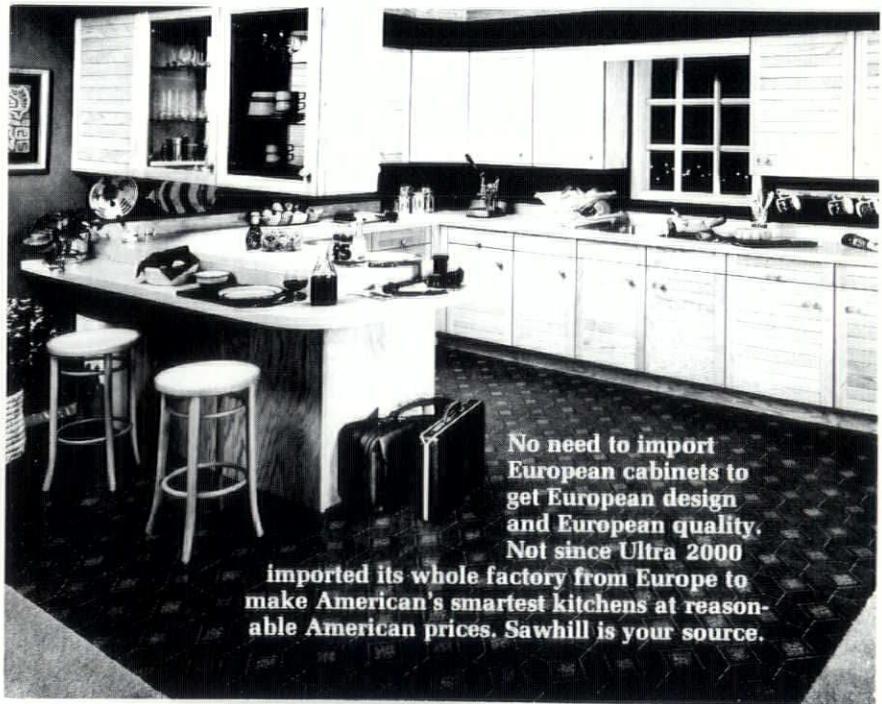


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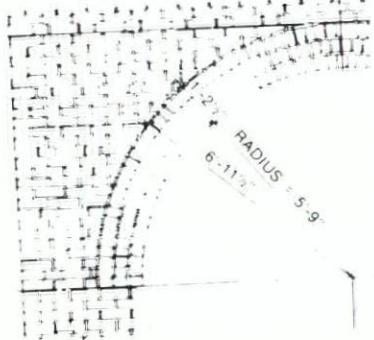
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St. Paul: Actors Theatre, \$7,500; At Random, \$2,000; COMPAS, Landmark Center, \$5,285; Dale Warland Singers, \$5,500; Eclectic Company, Inc., \$5,000; Minnesota Museum of Art, \$5,476; New Rivers Press, Inc., \$3,000; Rainbo Children's Theatre Company, \$5,510; and, the Schubert Club, Landmark Center, \$3,125.

Bloomington: Bloomington Art Center, \$1,550. *Dayton:* North Hennepin Writers' Guild, \$2,200 and \$3,970. *Minnetonka:* Minnetonka Theatre, \$3,600. *Orono:* Art Center of Minnesota, \$5,000.

The grant money comes from state block grant funds disbursed by the State Arts Board.

Solar Energy Course Planned

The Department of Energy's Solar Energy Research Institute (SERI) is conducting a week-long solar energy course August 17-21 in St. Paul. It will cover the design, engineering, and economics of passive and active solar heating and cooling, as well as energy conservation.

Participants will gain the technical background essential for designing energy efficient systems for commercial-scale buildings.

The course is designed for architects, engineers, planners, and facility project managers of federal agencies.

For further information concerning registration and fees, contact the Conferences Group at the Solar Energy Research Institute, 1617 Cole Blvd., Golden, Colorado, 80401. The phone number is (303) 231-1861. SERI encourages pre-registration due to limited space.

Editorial oversights

We regret that photgrapher Shin Koyama inadvertently was not identified in the April/May issue for his cover photograph of the University of Minnesota Law School.

As unfortunately happens so often in the architectural press, Baker Associates were not identified in the April/May issue as the firm commissioned by Investors Diversified Services, Inc., to design the IDS Center. It was they who invited the Johnson/Burgee firm to associate with them on the project. Additionally, the four-direction IDS skyway system was an original concept of Baker Associates.

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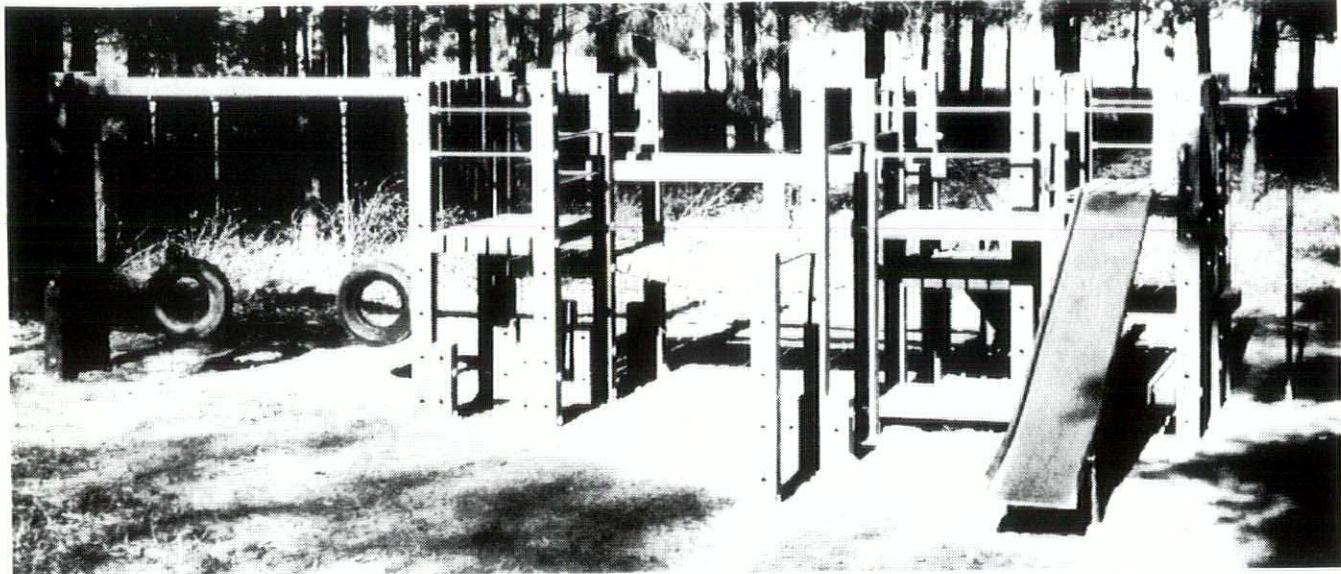
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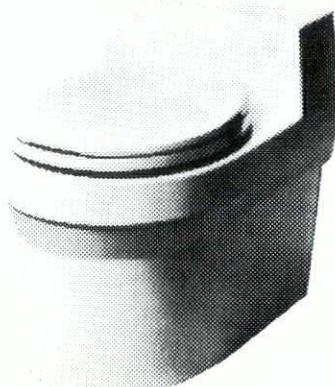
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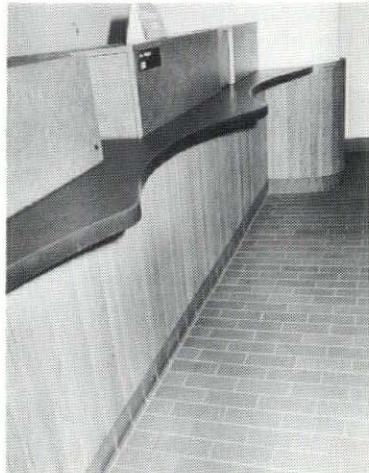
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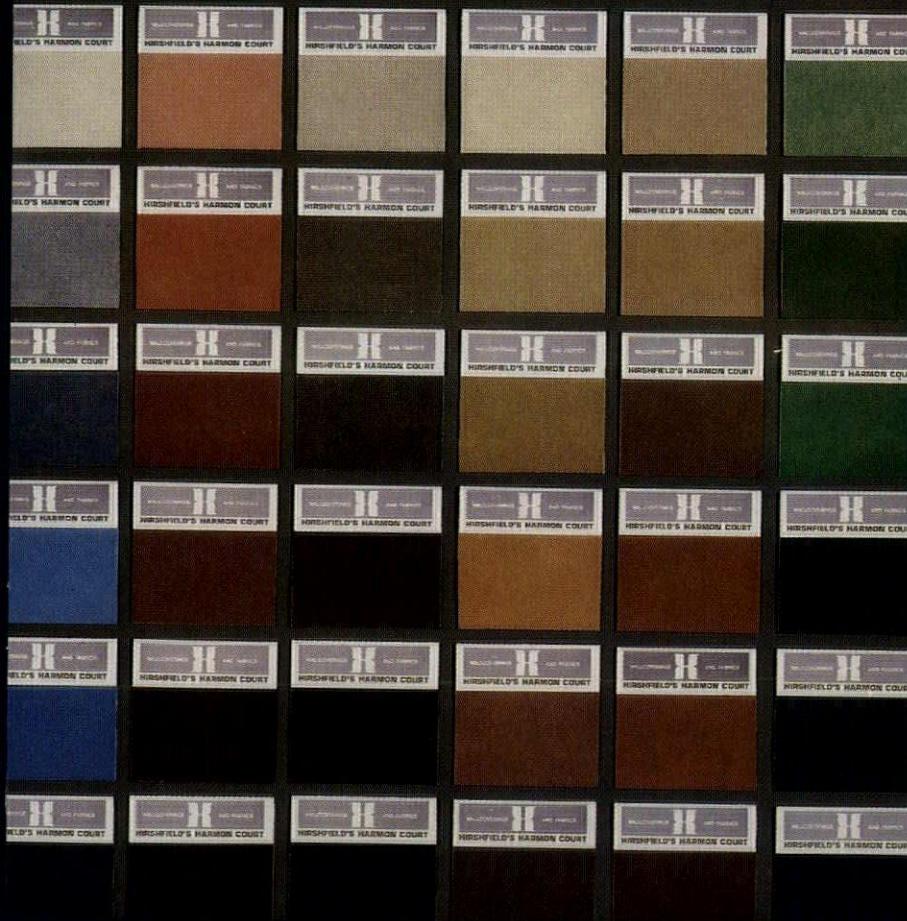
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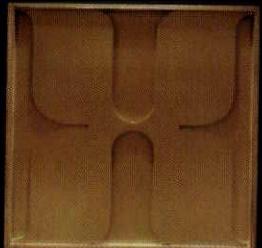
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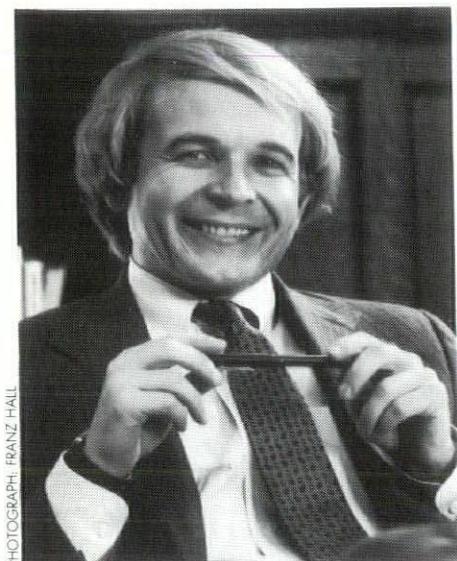


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letter from the publisher



PHOTOGRAPH: FRANZ HALL

I expressed the fond hope in this space last issue that *Architecture Minnesota* readers and advertisers would approve of our new graphics and editorial format. Little did I imagine the wellspring of enthusiasm just waiting to be tapped!

The compliments have reached flood stage; indeed, they are so flattering as to suggest a conspiracy has been mounted just to make us feel good. Of course, I expected that our architect friends would find a kind word for our efforts. But by no stretch could I have foreseen the remarkable range of people and interests represented in our tall stack of congratulatory messages.

For example:

- The news director of a leading metropolitan radio station writes: "Your April/May edition is one of the finest magazines ever to have crossed my desk."
- An influential Minneapolis columnist devoted an entire column to *Architecture Minnesota*, writing (among other glowing remarks), "It is something of a model for professional journals in the simple clarity and pleasing grace of its descriptive prose."
- A professor of art history from the U. of California declared, "It's a beautiful issue, and it does a wonderful job of presenting much of the current architectural scene in Minnesota."
- An AIA executive director from the South writes: "I had to write you about what a great magazine it is."
- The publisher of a Twin Cities area magazine writes: "Your last issue is a great leap forward for the local journalism community."
- A Twin Cities TV executive remarked at a local civic meeting, "AM clearly competes with the best national publications and is the finest of our regional publications."
- An executive from one of the Fortune 200 companies called to order copies for their employees and expressed interest in ordering more to augment their corporate relocation program in this area. Subsequently, nearly a dozen other major Twin Cities corporations have followed suit.
- An insurance executive who is also a history buff subscribed to *AM*, explaining, "I consider your analysis of historical issues in the State of Minnesota far and away the most complete I've seen."

These heart-warming sentiments are but the smallest sample of both the spectrum of our well-wishers and the size of our pile of fan mail.

To all of you who have complimented us, may I express our entire staff's deep appreciation, together with our cordial invitation to keep reading *Architecture Minnesota*.

A large, handwritten signature in black ink that reads "Jim Cramer". The signature is fluid and cursive, with a large, sweeping "J" at the beginning.

James P. Cramer
Publisher

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